Kine WEEKLY

R.C.A.
and
B.A.
INFRINGEMENT
WRITS

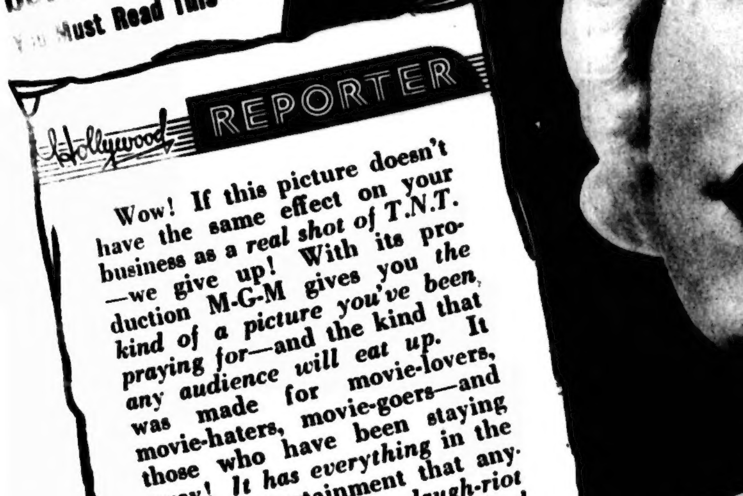
See page 3

A BOMBSHELL

for every box-office in the land!

A critic explodes as Bombshell bursts!

You Must Read This—



Hollywood REPORTER

Wow! If this picture doesn't have the same effect on your business as a *real shot* of T.N.T. —we give up! With its production M-G-M gives you *the kind of a picture you've been praying for*—and the kind that *any audience will eat up.* It was made for movie-lovers, movie-haters, movie-goers—and those who have been staying away! *It has everything* in the way of entertainment that any fan could ask. It's *a laugh-riot* from start to finish, *packed with action, glamour and star-power.* If you think we're exaggerating—see *Bombshell*—its exhilarating *kidding will put life into anything*—even your *drooping box office.*

Bombshell is a star-making picture and *the best break that Jean Harlow has ever had*... we predict she will ride to the very top of the star-heap with its success....

There are big bouquets for everybody connected with *Bombshell.*

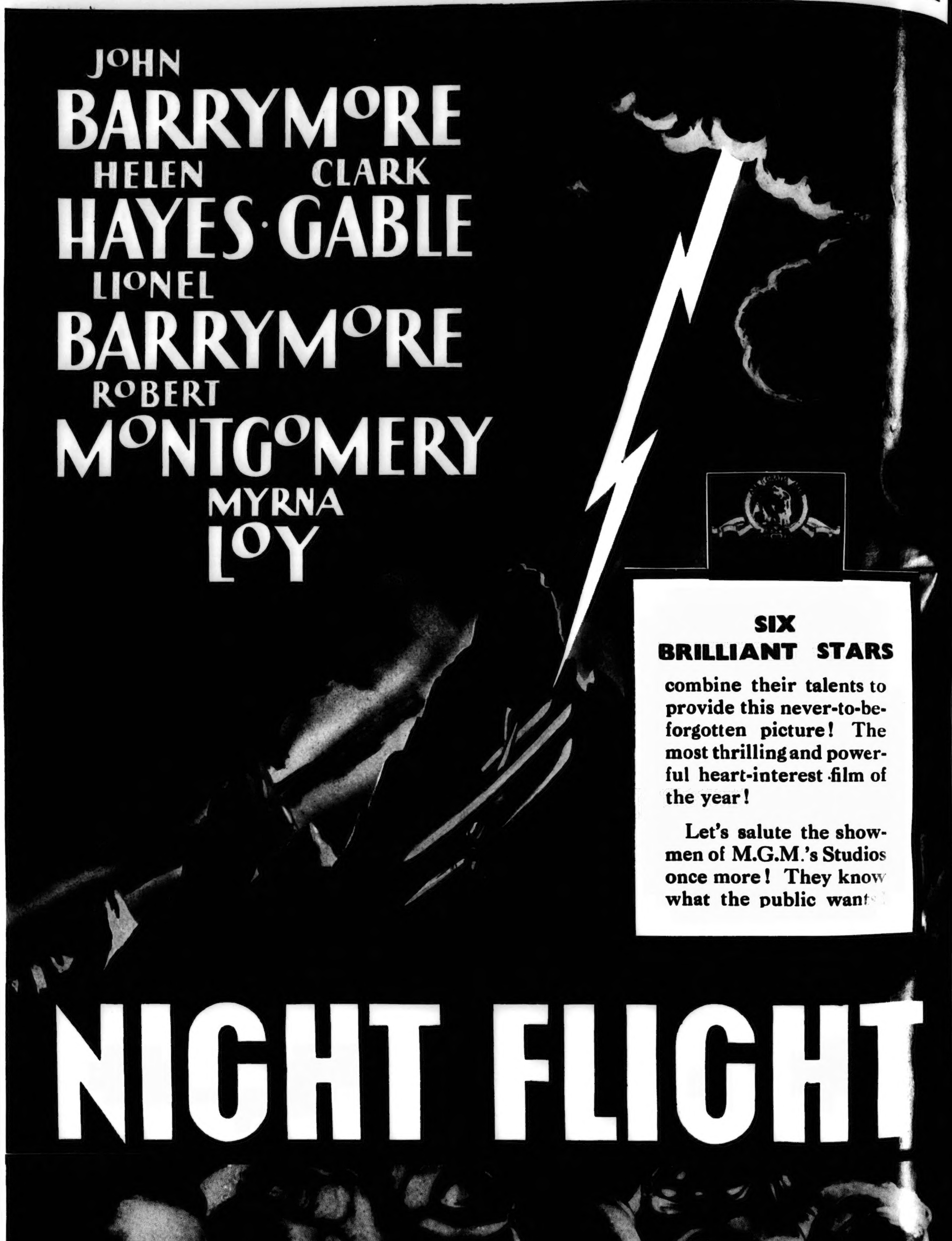
JEAN HARLOW

at the very top of her golden popularity
—with LEE TRACY, FRANK MORGAN, UNA MERKEL, FRANCHOT TONE, PAT O'BRIEN.

TRADE SHOW
PALACE Theatre
To-morrow 11 a.m.

It will go with a Bang!

Turn overleaf, please!



JOHN
BARRYMORE
HELEN CLARK
HAYES · GABLE
LIONEL
BARRYMORE
ROBERT
MONTGOMERY
MYRNA
LOY

SIX BRILLIANT STARS

combine their talents to provide this never-to-be-forgotten picture! The most thrilling and powerful heart-interest film of the year!

Let's salute the showmen of M.G.M.'s Studios once more! They know what the public wants!

NIGHT FLIGHT

METRO-GOLDWYN-MAYER *The Major Company!*

C. M. Woolf on the New G.-B. Unit

See page 5

Kinematograph WEEKLY

No. 1384 Thursday, October 26, 1933 Vol. 200

Price-Cuts Debated by C.E.A. Branches

See pages 7 & 8

BRYSON SPONSORS NEW CO-OPERATIVE PLAN

A SCHEME for the co-operative production of British films and the purchase of accessories has been prepared by J. V. Bryson, former Managing Director of Universal Pictures, under the title of the Empire Co-operative Friendly Society. The first object of the new Organisation is to establish a supply of first-class British product in order to satisfy the quota requirements of the independent exhibitor. The proposals outlined below bear a close resemblance to the old franchise scheme introduced some years ago into America by First National.

FILMS AND EQUIPMENT

The Society plans to make twelve pictures a year, these to be chosen from a list of twenty-four to thirty subjects, which will be submitted to exhibitor members for voting upon, together with the suggested stars and estimated cost of the picture.

Costs will range from £10,000 to £20,000.

Each theatre will be assessed on the C.E.A. grading, and if a theatre is assessed at £10 per picture this will mean £120 on twelve pictures. For this sum he secures first choice of the picture in his area, and an assurance of a low sharing terms basis, never more than 33⅓ per cent., according to Mr. Bryson's calculations. The theatre is not bound to accept any picture.

Profits Returnable to Members

Whatever profits are made by the Society are divisible between members; the studio will not participate in them. It will, if the scheme succeeds, have the advantage of a permanent tenant for the twelve months, while the pictures are being made.

Preferential Houses

Except in large towns, there will only be one member in a town able to take advantage of membership and receive the first run of the film. The usual barring clause will operate in all areas.

Mr. Bryson emphasised the separateness of the Studio compared with the co-operative society, stating that he was not looking to the theatres for finance for the studios.

It is, in fact, the establishment of a Co-operative Friendly Society acting in association with a film production company which will make pictures from subjects and with personnel chosen by the members of the Co-operative Society, *i.e.*, the exhibitors.

The studio company has purchased the Whitehall Studios at Elstree, and is soundproofing them and equipping them for the purpose. C. W. Glover. A.M.Inst.C.E., M.I.Struct.E., the eminent acoustic expert, has valued the studios and expressed his opinion that the studios can be made acoustically suitable for a very moderate outlay. The studios will be staffed by experts, and well-known stars and directors are being negotiated for. The studio company will have a capital of £52,500 divided into 50,000 £1 shares and 50,000 shares of a shilling each.

Franchise System

Contracts will be made with the Friendly Society to make quota pictures for the Society for a period of five or ten years. The Co-operative Film Society is to undertake to use the studios for the purpose of making pictures.

The studio company is to make and distribute the pictures, the co-operative film society to finance the production of the pictures. The Friendly Society will include as many theatres as can be induced to join. Each theatre is to be assessed a sum towards the making of the pictures, based upon the size of the theatre, its location, and so forth, a £10 interest being the sum for an average theatre.

Those invited to join the Friendly Society are to be given an exclusive franchise subject to the usual barring clauses, and, further, a contract that they will never have to pay more than a certain agreed percentage for their quota pictures.

Co-operative Buying

Whatever profits are made from the booking of the pictures (this to include all profits made by the sale of pictures in foreign countries or from bookings made by non-members) will be returned to the members. The members of the Friendly Society are to have the right to buy all kinema supplies, etc., through the Society, receiving back in dividends all profits derived from the sale of such supplies.

The Friendly Society is to undertake not to go into the film renting business or to endeavour to book collectively the product of any other film manufacturers *so as not to conflict with the K.R.S.*

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STANDARD CONTRACT

CONSULTATIONS ON FINAL DRAFT

Consultations which have taken place between the C.E.A. and K.R.S. on the subject of a new standard contract are, the *Kine* understands, nearing a definite result.

A meeting of the Joint Committee of the C.E.A. and K.R.S. met yesterday (Wednesday) to consider the final draft of the new document.

SOUND PATENTS

WRITS AND COUNTER-WRITS

RCA Action

THE following communication has been forwarded to the *Kine. Weekly* by the managing director of RCA Photophone, Ltd.

In view of the publicity which has been given by certain of the Trade Press in regard to the service of a writ upon us by British Acoustic Films, Ltd., alleging infringement of a patent, in order that you may have the facts before you, we wish to state that RCA Photophone had previously issued writs upon:—

The Gaumont-British Picture Corporation, Ltd., and

British Acoustic Films, Ltd.,

alleging infringement of an RCA Photophone patent.

In publicising these facts, you will appreciate, of course, that it is not our desire to comment further, as the matter is the subject of an action at law. We should esteem it a favour if you would make known the fact that all RCA Photophone Recorder Agreements afford patent protection to RCA Photophone licensees in respect of actions arising from alleged infringement of patents.—Yours faithfully,

F. P. CULBERT,
Managing Director, RCA Photophone, Ltd.

◆

B.A. SUES RCA

"HIGH FIDELITY" RECORDING

The *Kine.* understands that British Acoustic Films, Ltd., has issued a writ on RCA Photophone, Ltd., for infringement of the B.A. Patent No. 393,610, which is claimed to cover the new "high fidelity" method of recording.

A writ has also been issued by British Acoustic Films, Ltd., on Nettlefold Productions—who are RCA recorder licensees—for infringement of the same patent.

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ESSEX LICENCE CHANGES

A LIST OF TRANSFERS

Essex County Licensing Committee has transferred the following licences:—

Pavilion, Chingford, from Oscar Stanley Higher to Lena Maud Purcell.

Plaza, Lawford, from Philip J. Cliefe to Philip K. Proctor and Joseph Frederick Mongeardino.

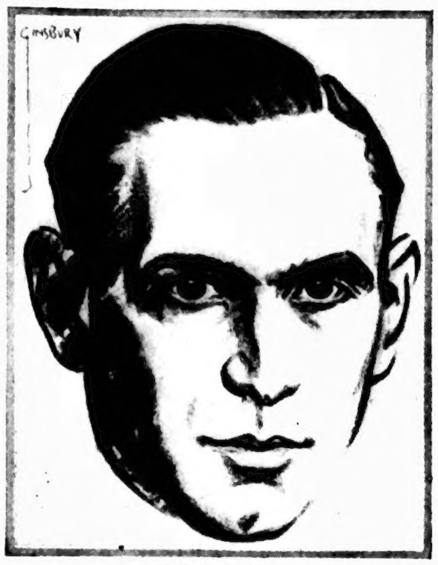
Plaza, Saffron Walden, from H. W. Cooper to J. H. Gotch.

South Woodford Picture Theatre from P. F. Mills to Lena Maud Purcell.

Dagenham—The Mayfair Cinema, Whalebone Lane, Chadwell Heath, D. J. James.

Wivenhoe—The Cinema, the Avenue, Mr. A. J. Thorogood.

Mr. A. C. MATTHEWS, who has disposed of three London Halls to Medway Cinemas, Ltd. (See next column)



W. J. GELL

C. A. MANCHES BUYS THREE LONDON KINEMAS

A. C. MATTHEWS' DEAL

AN important extension of kinema interests by Medway Cinemas Ltd. has taken place by the acquisition by this company of three leading kinemas in S.E. London.

These are the Rialto and Albany Theatres, Upper Norwood, and the State, Sydenham, built and hitherto owned by A. C. Matthews. The kinemas changed over hands on Monday, the purchase having been effected by F. Manches and J. Koski, directors.

Medway Cinemas, Ltd., are already proprietors of the Rialto, Gem and Scala theatres, Dartford.

A further activity with which Messrs. Manches and Koski are associated is the Excelsior Super Cinema, Ltd., registered on October 16, with a capital of £1,000 in £1 shares. The registered office is at the same address as Medway Cinemas, Ltd at 11, Norton Folgate, E.C.1.

Liverpool Kinema Sold

Alf Levy and Phil Giles, managing director and general manager, respectively, of the Scala Kinema, Liverpool, have disposed of the Doric Kinema, Westminster Road, Liverpool, to H. E. Radam.

Baths Kinema Opening

The North Bristol Baths Kinema opened its winter season on Monday, October 9, under new management, the lessees this year being Harris Cinemas, Ltd. The installation of a B.T.-H. sound equipment is now being carried out. Improvements in the seating arrangements are also being made.

Sutton Coldfield Change

The Empire Cinema, South Parade, Sutton Coldfield, Birmingham, has been acquired from the Deeming Circuit of Coalville by G. Williams. The new manager is A. Williams, formerly of the Albion, Handsworth, where he held a similar position for five years.

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Advertising and Industrial Films

NEW ASSOCIATION FORMED

An organisation has been formed, under the title of the Advertising and Industrial Film Association, to look after the interests of firms engaged in the production and distribution of industrial films.

A committee has been formed, representative of the various companies concerned, and is at present engaged in formulating a constitution.

H. G. Griffith, of Western Electric, is the provisional hon. secretary, and other members of the committee include the following:—

George E. Turner (Publicity Films, Ltd.), E. P. Pelly (W.E.), J. A. Jacobs (Dorland Advertising), Harry Adley (National Film Corporation), Hales Dutton (G.B. Equipments, Ltd.), S. Presbury (S. Presbury and Co.), T. F. Aveling Ginever (Gee Films, Ltd.), F. P. Culbert (RCA Photophone) and W. Devonport Hackney (Garrick Film Company).

W. J. GELL TO BE MANAGING DIRECTOR OF PATHE

TO CONTROL PRODUCTION AND DISTRIBUTION

ALL in the business will wish well to W. J. Gell in his important appointment to the managing directorship of Pathe Pictures, within a few days of his resignation from Gaumont-Ideal. This position he will take up on November 1.

This prompt action is in accord with the character of a man who has in his 24 years' experience of the Trade worked in every branch, from a junior clerk up to a managing director.

To have served one film company for nearly a quarter of a century is surely a record, and a record that is almost a romance, recalling as it does an intimate association with a business as it emerged from the fair-ground to the status of world-wide influence. In all this story of progress Mr. Gell has played an important part, and his new post, where he will be responsible for production as well as distribution, will be one more adventure on the road.

Picture-making at Welwyn will occupy much of Mr. Gell's energies, and included in his new move is a seat on the board of British Instructional Films. What this is to mean in the way of new British pictures is still to be detailed, but a chat with Mr. Gell suggested that ten or so might be expected from Welwyn every year.

The new managing director has many of his own ideas as to the subjects, and when he is installed next week in his office he will probably make public through our columns several points which at present he prefers to keep confidential. News of other pictures, from the States, must also wait.

It is certainly appropriate that a man who has spent so many years under the banner of Gaumont should in his new position lead forward a unit with the equally classic name of Pathe. Mr. Gell is at the moment on holiday at Bournemouth.

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Propaganda in News Reels

Lloyd George Makes Way for Sir John Simon

A film interview with David Lloyd George was deleted from a news-reel as screened at Gaumont-British Theatres last week.

The ex-Prime Minister in the interview expressed the opinion that the Powers had broken their pledged word to Germany in the matter of disarmament as they had not disarmed as agreed.

Mr. Lloyd George's former Cabinet colleague, Sir John Simon, occupied a prominent place in the Gaumont Graphic of the same date, when in a film interview he discussed the European political situation consequent upon Germany's resignation from the League of Nations.

He claimed that Great Britain and other signatories had pledged themselves to armament reduction, that Great Britain had reduced her forces to the edge of a risk, and discussed results of the failure of the Disarmament Conference.

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TRADE UNION PROTEST

Propaganda in News-Reels

Ernest Bevin, the general secretary of the Transport Workers' Union, speaking at a Bradford election meeting on Sunday, October 22, in the Lyceum Picture House, Laisterdyke, protested against the use of the news-reels for political propaganda.

He referred particularly to the reel showing Lord Lloyd, and went on: "Even when you come to such places as this for your amusement, you are faced with propaganda which is aimed against your own class, and I appeal to you to show resentment against such tactics. When you see your Lord Lloyds and similar people shown to you in the news-reels, hiss them off."

TWO SCOTTISH OPENINGS

Two new kinemas with which Alec B. King is associated, the Kelburne, Paisley, and the Kelburne, Perth, are to open on November 23 and December 21 respectively. The former stands on the site of the old Paisley East Station.

BENEVOLENT FUND BESIGNATION

The *Kine.* understands that F. H. Cooper, formerly President of the C.E.A., has resigned from the Council of the Cinematograph Trade Benevolent Fund.

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POLITICS ON THE SCREEN

"WHAT," asks a correspondent, "are kinemas for?" He writes to us in a burning indignation at having had to endure a pictorial propaganda speech at his local kinema.

There is not an exhibitor in the country who will defend the policy of letting political views intrude upon the screen. The C.E.A. has repeatedly protested against it. Newsreel editors have acknowledged the justice of these protests.

And yet from time to time we get enthusiastic politicians trying to get their lessons preached to audiences who may or may not agree with them, but do very definitely realise that, while there is a time and place for all things, political propaganda in a kinema entertainment is an offence.

Whatever the political leanings of a given district, no exhibitor can expect the whole of his audience to sympathise with the party point of view put forward by any particular individual.

If the talk is properly done, and has vigour and "punch," so much the more irritating to a percentage at least of the patrons. If it is too canny to come down decisively on one side or other of the fence, it is annoying to all.

There is no excuse for letting any political speaker address the people who have paid money at the box-office to be entertained. If they show their resentment by disorderly conduct, who can wonder? But if, as is far more usually the case, they show it by staying at home, and keeping their cash in their pockets, it is the exhibitor that suffers, not the neewsreel organisation, which books to its clients anything up to twelve months at a time.

The disturbance created occasionally by an irritated crowd may be, on the surface, quickly smoothed over. A capable manager takes what emergency action he considers necessary, and trusts he has seen the last of the business. But he cannot count those quiet citizens who do not know how to make a disturbance, and do not know, either, how to forgive one.

THOSE CUT PRICES

WHEN it was proposed to invite renters' co-operation in the fight against price-cutting there was opposition on some hands. The idea apparently was that this was a matter which exhibitors should settle for themselves.

A little more thought must surely convince the objectors that in this particular fight they cannot do without outside assistance. They have surely satisfied themselves by now that they can make no successful move alone, because this is no new crisis, nor is the resistance to it by showmen who endeavour to maintain prices a novelty.

Cutting prices in kinema admissions is like the same desperate expedient in other businesses: it works, in a way, until the other fellow does the same. But when he follows suit, as he must in the grim necessity of the case, it is a case of beggar-my-neighbour all round, and nobody stands to gain.

If there were a real pressure on the part of the public, and a serious suggestion that 2d. was a fair price for two and a half or three hours' entertainment, there might at least be a case for the cut-throat policy, but it only needs stating bluntly to expose its inherent absurdity.

The Cinderella of the Kinema Programme

SOME shrewd opinions on the handling of interest and educational pictures are voiced by Fred Pullin, who, as independent film editor and publicity expert, has many years of Trade experience to his credit

by

Fred Pullin

IT is a strange that an Industry which prides itself upon its sense of "Showmanship" should have devoted so little of its talent to the exploitation of the interest picture.

Educational subjects, as they are sometimes disastrously called, have lagged behind, not so much through the backwardness of public taste (as C. P. Metcalfe, of Leeds, has recently suggested), as through the fact that they have never been sold to the public with the same degree of showmanship that has been lavished upon every other type of picture.

UP to the present we have been too apologetic in regard to the interest picture. We have allowed it to remain the Cinderella of the programme, and the public has accepted it at our valuation.

Yet the word "interest" suggests avenues of appeal which only need exploration to open up wide fields for exploitation.

Perhaps the editors of this type of picture have rather lacked the showman's touch, at any rate in combination with a proper appreciation of the subject.

THERE'S a *story* in every interest picture—not, perhaps, in the novelist's, but in the journalist's meaning of the word. The task of the film editor is to find that story and tell it in words and pictures. He must have a keen sense of news values, emphasising essential features, developing attractive details, revealing all the latent humorous or dramatic aspects of the subject, with that practised showmanship which is the newspaper-man's most valuable asset.

No journalist writes his account of any event without seeing it in terms of headlines and posters. "What's the *story?*" he demands, well knowing that the news angle is also the selling angle.

So must the compiler of any interest film first find his story or selling angle, and focusing his mind upon it, build it up in such a manner as must command attention, and offer ample opportunities for exploitation.

THIS does *not* mean lowering the subject to the supposed level of public intelligence, by means of a cheaply facetious commentary. Commentaries can be informative without being dull, and entertaining without being comic, and the racy humour that arises naturally from the subject is infinitely better than a professed attempt to play down to the audience with little jokes about mothers-in-law or the dole. The wag in the tip-up seat is quite capable of inventing such witticisms for himself, and it is a pity to forestall him.

Running commentaries are the curse—*and* the salvation—of modern interest and travel pictures. For every "travelogue" that has been pulled out of the commonplace by shrewd, witty and informative talk, there are probably a dozen that remain in the "fill-up" class through dull, over-wordy, or weak facetious commentaries. Dullness ought to be a notifiable complaint, and any film suffering from it should be sent away for expert treatment.

BUT if a poor commentary can damn film, a good one can build it up into a real "showman's proposition." The essential quality is enthusiasm, and if editor, commentator and exploiteers can co-operate to the single end of glorifying the subject, there will be no further need for apologies or explanations. We shall have realised the essential truth that a first-class interest picture, properly handled, brings prestige to the programme, and the theatre that presents it—and indirectly to the entire Industry.

LONG SHOTS

Rowson's New Ideal—Ormiston to "Stay Put"— The Crusader—Television Experiments

SIMON ROWSON

IT was no mere empty phrase which was used at the British Kinematograph Society a month ago, when the hope was expressed that Simon Rowson would long continue as the Society's President. His gifts are never seen at better advantage than upon an occasion such as the annual dinner of the B.K.S., which took place last evening.

HIS admirers will note with interest the mention of his name in our company registration columns as a director of a new company bearing the name of New Ideal Pictures, Ltd., and will speculate upon his future association with film production and distribution.

LAST week-end the Glasgow Press gave prominence to a statement that Thos. Ormiston was likely to be appointed to an official position in Lanarkshire, and that, therefore, his business duties would necessitate his applying for the Chiltern Hundreds and retiring as the Member of Parliament for Motherwell.

MR. ORMISTON emphatically denies the rumour, and, in an interview, says he has no intention of resigning his seat from Parliament. Regarding contesting the seat at the next election, Tommy says he has not even thought about it, as his personal and private affairs must be considered; it is previous yet to say when the next General Election may be, and it will be time enough to think about it when the election is in sight.

A LONDON visitor is Benjamin Glazer, author of many scripts of famous subjects, notably "Seventh Heaven," "Farewell to Arms" and "The Way to Love," who chatted illuminatingly on Monday to me on the value of personal "treatments" and the trend of stories. He thinks the present revival of musicals will be followed by another wave in favour of strong drama.

MR. GLAZER, who is under the Paramount banner, was accompanied by his vivacious wife, Sharon Lynn, who appeared in early Fox talkies and makes a return in "Big Executive," a very interesting and delightful couple to meet.

JOSEPHINE BAKER, the sensational coloured Parisian revue star now making her London debut, was approached by B.I.P. to appear as herself in a cabaret film scene, but, I learn, turned the rôle down in spite of a tempting salary offer, pleading lack of time.

ANXIOUS to secure Pudovkins' personal appearance when his film, "The Deserter," is screened, the Film Society has postponed its first performance until November 5, by which time he expects to be free to come to London. He will address the Society following the screening of his film at the Tivoli. Members of the Society wishing to make alterations in their guest tickets should make application immediately.

MEETING R. C. O. Viveash on Tuesday, I found him genuinely anxious regarding the depleted income of the Benevolent Fund, and very grateful for the promise of the Screen Golfing Society to organise a function in aid of the Fund.

ONLY four areas, apart from London (Chatham, Brighton, Hove and Croydon), are allocating a portion of the Sunday charity quota to the Fund, and the London amount is down from £37 to £17 per week. It is up to the Trade to push forward any scheme which will provide this necessary and needy fund with a larger income.

MY South African correspondent reports the arrival at Kampala, Uganda, of the advance guard of a London Film Production unit to make final arrangements for filming a story by the late Edgar Wallace. Scenes will be taken in the Lake Nabugabo area, where some of the "Trader Horn" scenes were shot.

IT is also reported that M. A. Wetherall, who filmed "Livingstone," is to make some short films in South Africa depicting scenes from the life of Cecil Rhodes.

EVERY now and again that old fighter for lost or losing causes, F. E. Adams, rears his head and does his doughtiest. Letters in large type in leading columns have now given way to a prepaid ad. in the smalls column, asking for an "able organiser to form local circles to oppose the screening of films where sex and crime appeal predominate objectionably, and to assist in opposing Sunday trading in kinemas for profit."

SO if from Mugsworth-in-the-Marsh an indignant cry goes up against a kinema which is making a profit on a Sunday (if any), it will be due to the activities of F.E.A.'s henchman or henchwoman. The said henchman, I note, is to receive remuneration "if essential." There's not a lot of money behind the agitation, at that rate.

THE headquarters of the French censorship organisation, which has hitherto been domiciled at the Ministry of National Education, has now been transferred to the offices of the Ministry of the Interior. The chief of the Board of Censors asserts that the change will make no difference to the Trade, nor to the operation of the censorship.

A MESSAGE from New Zealand gives news of the signing of the biggest film contract in the Dominion's history. Representatives of the three chief exhibiting companies of British Empire Films and British International Pictures were the signatories, and the contract ensures a preponderating number of British films in 200 New Zealand kinemas.

AMERICA has not been above taking a leaf out of Great Britain's book by making entertainment propaganda films similar to those made by Gaumont-British to arouse patron enthusiasm in opposition to the Entertainment Tax. The U.S. pictures are used to boost the National Recovery scheme.

EIGHT of the largest companies volunteered to produce at their own expense and supply gratis 1,000 prints each of short featurettes, 250 ft. in length, with leading players appearing. National Screen Service of America is effecting physical distribution throught its nation-wide organisation.

EXPERIMENTS are still being carried on in television by various companies, and among the companies so operating are Electric and Musical Industries, Ltd., which controls H.M.V., Columbia, Regal, Parlophone and Marconiphone.

A NEW transmitting apparatus being installed in Broadcasting House is based on a design produced at the H.M.V. laboratories last year. It will operate on a short wavelength, and films as well as actual events will be transmitted.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***ARTHUR DENT**, Sol Lesser and Maurice Cowan are passengers on the "Olympic."*

***A GROSS OF AT** least $100,000 was anticipated for the first week's run of "Henry VIII" at the Radio Music Hall.*

***AN AMAZING STORY** records that Twentieth Century has bid, for the purchase of United Artists, the sum of $750,000. This may possibly refer to some arrangement in connection with the studio lease.*

NOV

One Reject in a Thousand

Census Record in Birkenhead

"Degrading Publicity"

DESPITE all the criticisms which have been passed on films, often by prejudiced parties, Birkenhead justices banned only one picture—one in a thousand—during the past year.

In its annual report the Kinema Films Committee of the magistrates state approximately 1,000 synopses had been examined, six of which were objected to and dealt with as follows:—Five passed for exhibition to adult audiences after private view, and one refused public examination on the grounds that the film was likely to be injurious to morality or to encourage or incite to crime.

In two cases permission was given to exhibit films for which a certificate had not been granted by the B.B.F.C. No complaints were made to the committee regarding films exhibited in the borough.

Seating and Eye Strain

Recommendation having been made to the committee that the seating accommodation in kinemas should be at a less distance than 15 ft. from the screen at children's matinees, the magistrates caused inquiries to be made and found out in a majority of halls the front seats were more than 15 ft. from the screen, and in other halls where this was not so, the licensees intimated that such seats were not permitted to be used during such matinees.

At the annual licensing sessions the Chief Constable reported that licensed premises in the borough had been generally well conducted during the past year.

Two complaints were received respecting kinema posters of an alleged suggestive character, but on investigation it was found that no exception could be taken in the case of one, while in the other the attention of the licensee was called to the matter, and the poster in question was immediately covered.

Publicity Defects

In one instance he had had occasion to stop a certain degrading form of advertisement, where a man was exhibited to the public dressed as a convict manacled to a large ball. In another case a uniform very similar to that of the police was used, and this was also stopped.

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S.O. IN OUTER LONDON

HELP WANTED AT ROMFORD ON SATURDAY

Romford polls on the question of Sunday opening on Saturday, and Victor Moss, who has been organising the campaign, is hopeful that another win will be registered for the Trade. As in previous polls, transport will play an important part in the success of the fight, and it is hoped that the Trade will help by sending as many cars as possible.

The opponents of Sunday opening have again employed their previous tactics, and the literature issued at Romford contains a number of allegations against the Trade.

The two kinemas affected are the Plaza, South Street, and the Laurie, Market Square.

Watford's New Effort

A further step has been taken by Watford exhibitors in their attempt to gain Sunday opening, and J. F. Ellis, an experienced organiser, has been appointed to institute a Sunday Films Association, working from offices in Queen's Road.

Mr. Ellis' first move was to inaugurate a petition in support of Sunday kinemas at each of the five kinemas in the town. The petition will be presented at the next Council meeting, which takes place some time in December.

The position at the present time is that a letter from local exhibitors requesting the Council to take the preliminary steps under the Act lies on the table at each meeting and is vigorously opposed.

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"LILY OF KILLARNEY"

A.P.D.'S LATEST OFFERING

Among the smaller independent firms who have been instrumental in helping to put British productions in the forefront as first-class entertainment, the Associated Producing and Distribution Co. certainly deserves a place among those at the top of the list.

We are informed that, up to date, 1,465 theatres in the United Kingdom have booked "The Lost Chord," and on October 30, 56 theatres in London and suburbs screen this subject for one week.

Their next subject, to be sponsored by Fred White and Gilbert Church, "The Lily of Killarney," is nearing completion, and particulars of Trade shows will be announced in the near future.

Also in active preparation is a Julius Hagen Twickenham production, entitled "The Broken Melody," which, we are assured, will be another box-office winner for the exhibitor.

The New Hippodrome, Darlington, has reverted to stage shows following a brief period of film programmes.

SIR WALTER GIBBONS PASSES

KINEMA AND MUSIC-HALL PIONEER

WITH the passing of Sir Walter Gibbons on Sunday the kinematograph Trade lost one whose name in the earlier days was linked with many of our pioneer efforts. Of later years his interest was limited to the chairmanship of the Leicester Square Estates, Ltd., and the leasing of the Leicester Square Theatre, but even this connection he relinquished in January last.

At the time of the great Gaumont-British amalgamation of interests he was managing director of General Theatres Corporation, which brought fifty-six kinemas and music-halls into the combine, but chose to drop out of this side of the business, although invited to remain as technical adviser.

Veterans will recall the Walter Gibbons Bio Tableau, which was operating as far back as 1898, and sent operators abroad to Paris by 1900. As was not uncommon in those days, one man had to play many parts, and an interesting feature of the *Kinematograph Weekly's* thousandth number, in June, 1926, is a record of one of Sir Walter's appearances as a film actor.

We reproduced a couple of frames from a famous old short comic called "Black and White," in which the artistes were Walter Gibbons and Jack Smith, and the plot being upon the substitution of a cake of blacking for a cake of soap when two men were washing. This picture, which was produced on a Chandos Street roof, ran to the considerable length of 40 ft.

◆

ALFRED LEVER

HIS WORK AS RENTER AND EXHIBITOR

By the death of Alfred Lever, which took place on Sunday morning after an illness of nearly six months' duration, the Trade loses an energetic worker for its interests in many fields.

He entered the Trade through Ruffells' Exclusives, a training ground for many who have since made their mark in the Industry, later becoming manager of the feature department of Fox.

His appointment as sales manager and later general manager of the Stoll Film Co. took him to America in 1921, where he was successful in an enterprise which has defeated many men—the sale of British product to American distributors.

In 1924 he resigned from Stolls to enter the exhibiting side of the Industry as managing director of Metropolitan Electric Theatres, Ltd. Later he became proprietor of the Grand Palace Theatre, St. Albans.

It was during his activities as an exhibitor that his gifts as a speaker became evident at C.E.A. meetings. He was never wanting in his advocacy of reforms, and both in the Southern Midlands Branch and the London Branch of the C.E.A. was constantly urging his fellow-exhibitors to concentrate upon securing Sunday opening.

His most recent Trade activities included a period as sales manager of Sterling Films.

The funeral took place at the Jewish Cemetery, Willesden, on Tuesday, many former associates being present. The London Branch was officially represented by its chairman and secretary, Jack Alexander and Arthur Taylor.

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LANCING OPENING

OSCAR DEUTSCH'S LATEST

The Odeon Theatre, Lancing, the latest addition to the chain of kinemas controlled by Oscar Deutsch, of Cinema Service, Ltd., Bennetts Hill, Birmingham, will be opened on Monday next.

The official ceremony will be performed by the Right Hon. Earl Winterton, M.P., and the Mayor of Worthing and the chairman of the Lancing Parish Council have also been invited to attend. The Odeon will seat just over 700.

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"GOLDEN WEDDING"

Columbia Trade Show Cancelled

Columbia announce that the Trade show of "Golden Wedding," one of their five new productions, and which was scheduled for presentation with "The Thrill Hunter" at the Cambridge on Thursday afternoon next, has been cancelled. Provincial Trade shows of this film have also been cancelled.

Exhibitors should note, however, that the presentation of "The Thrill Hunter," also announced for Thursday at the same time and place, will definitely be held.

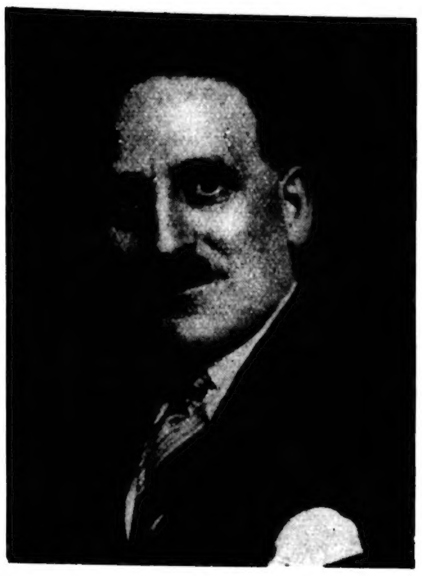
"THE HAPPY ENDING"

The Radio Players are presenting Ian Hay's popular play, "The Happy Ending," at the New Cripplegate Theatre on Friday, November 3, at 7.45 p.m.

The producer is Edward E. Day, who so successfully produced "Lord Richard in the Pantry" for the Players last year.

All seats are numbered and reserved, and prices of admission are 3s. 6d., 2s. 6d., and 1s. 6d. Inquiries for tickets should be made to Mr. L. W. Andreae, Radio Pictures, 24. Dean Street, W.1 (Gerrard 3201).

G-B DISTRIBUTORS STARTS TO FUNCTION



C. M. WOOLF

STATEMENT BY C. M. WOOLF

Exhibitors Will Benefit

The registration of the name, Gaumont-British Distributors, and its employment to cover the whole of the renting activities of the huge G.-B. organisation, brings to a conclusion an epoch in the history of the Trade. The regrouping, however, has been caused by the constant expansion and development of the company, and, as C. M. Woolf points out in the following statement, it will be of benefit to the exhibitor.

The formation of the new company means the absorption of W. and F. Film Service, Ltd., and Gaumont-Ideal, Ltd., and the substitution of a single renting organisation. This organisation will distribute the entire product of the Gaumont-British Picture Corporation, Ltd. Its management, as well as the sales force, will principally be the W. and F. staff.

In a statement to the *Kine.*, Mr. Woolf expresses the view that this grouping should be of considerable advantage to the exhibitor.

Building Prestige

"I am confident," he says, "that the output of our studios will not only maintain the general standard of our British product, both long and short features, but will inevitably tend to raise the prestige of the kinema theatre. No effort or expense will be spared in our determination to assist the exhibitor to increase his business. Our watchword will always be quality and entertainment.

"We are still putting under contract the best directors obtainable as well as the best artistes, with the determination to produce pictures that will not only fill the picture theatres at home, but also win a big place in the world market.

"This 'quality and entertainment' will be extended to and emphasised in our short-feature department. The standard of quality will be the standard that has distinguished the W. and F. output.

Gaumont Graphic

"First in this department comes the Gaumont Graphic, for twenty-three years a popular feature in the picture theatres of the country. While still embodying its past effective picture service, there will be developments along lines ensuring a last-hour inclusion of the nation's news in sound, and selected subjects from the Continent and abroad. No effort will be spared to maintain and increase the pre-eminence of our newsreel service.

"There is to be considerable development in the rich field of short subjects at present covered by the Ideal Cine-Magazine and the Gaumont Sound Mirror. This existing feature of our activities will be extended by a continuous series of Gaumont-British miniatures, organised and produced by men who are alert and expert in the provision of such subjects.

Attractive Shorts

"The short subjects to be covered by this department will be comprehensive not only of passing events of the day, but of those bright and novel topics which contribute so materially to the attractiveness of the well-balanced picture theatre programme.

Our avowed aim is to produce short subjects equal in quality to the strikingly successful Gaumont-British long-length films winning favour throughout the United Kingdom.

"In conclusion, exhibitors have my assurance that they may deal with our new organisation in the future with the same confidence as in the past."

PUBLICITY MAXIMUM

PORTSMOUTH SHOWMEN CANNOT AGREE

PORTSMOUTH exhibitors, so far, have been unable to arrive at any agreement with regard to combined Press and poster advertisement policy. A special meeting of the local branch of the C.E.A. was called last week for the purpose of discussing the proposal, the suggestion being that Press advertising should be reduced to a maximum of one inch single column for each hall, whose positions in the combined advertisement would be varied by rotation.

It was reported that about seventeen halls were in favour of the scheme, but that others were standing out unless there was a 100 per cent. agreement, while in another instance it was urged that a 1-in. advertisement was not sufficient, especially in the case of a double feature programme.

No decision was arrived at, but it is understood that the matter will be raised again at the monthly branch meeting next week. If the proposal could be carried into effect, some of the halls would stand to save nearly £1,000 a year.

Coun. F. J. Spickernell presided over the special meeting and entertained the members to tea.

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K.R.S. MEETING

MORE ALLEGED EXHIBITOR DEFICIENCIES

£500 for Film Institute

A number of items of importance were considered by the Council of the Kinematograph Renters' Society at its meeting on Tuesday, October 17. The meeting was well attended, and lasted over three hours.

Included in the business before the meeting were: (1) An application from the British Film Institute for a loan of £500, which the Council agreed to make; (2) an application from the Theatre and Cinema Association (Ireland) asking for a deputation to be received to discuss the effect of the tax surcharge and film rentals generally, and it was agreed that the deputation should be seen by the Council at its next meeting; (3) a flagrant case of illicit crossing over was considered, and although the exhibitor's theatres had been barred, the papers in the case were handed to the solicitor for further attention; (4) as a result of the Joint Investigation Committee's report of its two previous meetings, some nine kinemas were barred as a result of the discovery of deficiencies in the returns. In two instances the Committee recommended the lifting of the bars previously imposed, satisfactory explanations having been since received; (5) Scottish charity shows and requests for films. The Secretary reported that an arrangement had been arrived at between the local branch of the K.R.S. and the local C.E.A. whereby this situation in the future would be more definitely controlled so that films could only be obtained for definitely bona-fide charitable entertainments on Sundays.

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PLAYS AT KINEMA

NEW ISLINGTON POLICY

A variation of the films and variety programme will be given at the Carlton, Islington, on Monday next when Barry O'Brien, the theatrical manager, will present the Edgar Wallace melodrama, "On the Spot." This will be speeded up slightly and the intervals shortened, so that the play occupies a little more than 90 minutes. The remainder of the programme will be taken up by films. "On the Spot" will tour a number of London suburban kinemas, and if the reception proves encouraging, the scheme will be extended to the provinces. Other plays which will be done are "The Maid of the Mountains" and "The Ringer."

George Coles, F.R.I.B.A., is the architect for a new super kinema with car park and shops which is to be erected by Oscar Deutsch in Welling, Kent. The site is in the centre of the village, the population of which has increased enormously during the past three years.

◆

G-B PRODUCT IN FRANCE

Films Hakim to Distribute

An important arrangement has been made between Gaumont-British and the French firm, Films Hakim, by which the latter company will distribute G.-B. product in France.

Among the films scheduled for distribution are "I Was a Spy," "The Fire Raisers," "Chu Chin Chow," "Bella Donna," "Channel Crossing" (to be known as "Tragédie sur la Manche"), "Sleeping Car," "Mount Everest Expedition," "The Life of the Prince of Wales," and "Man of Aran."

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PROJECTOR FIRE

IN BIRMINGHAM HALL

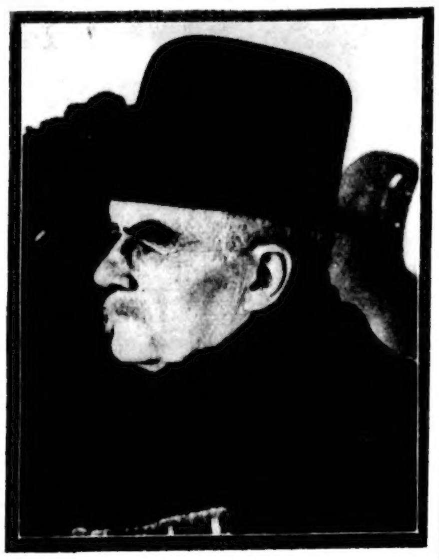
At about 6.30 on Saturday evening a fire occurred on one of the projectors at the Savoy Cinema, King's Norton, Birmingham. Shutters were immediately dropped and the fire authorities called. Meanwhile Chas. Crathorn, the manager, went on the stage and arranged an interlude of community singing. After about 20 minutes the performance proceeded on the one machine. Few in the audience realised that a fire had occurred until they came out of the house.

BERNSTEIN THEATRES

Bernstein Theatres, Ltd., and Denman (London), Cinemas, Ltd., have moved to 36, Golden Square, W.1. The telephone number —Gerrard 3554—remains the same. Seventeen theatres are controlled by these companies.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Oct. 26 and Wed., Nov. 1


Richard Bennett in BIG EXECUTIVE, Paramount Trade show

Thursday

Beauty (*M-G-M*)

Palace. **11 a.m.**

A daring picturisation of the sensational Faith Baldwin novel, "Beauty" is a drama of modern city life, dealing in intimate manner with the secrets of a fashionable beauty salon. Heading an impressive cast are Madge Evans, Alice Brady, Otto Kruger, Una Merkel, May Robson, and Phillips Holmes.

In the glamorous story, a triangular romantic situation is developed between the characters played by Miss Evans, Miss Brady and Kruger. Una plays a gold-digger rôle, and May Robson, Eddie Nugent, Hedda Hopper, Florine McKinney, Isobel Jewell, Louise Carter, John Roche, and Charles Grapewin round off the cast.

With the three beauty parlour girls providing the triple story interest, the picture has much of the flavour of "Our Dancing Daughter," and its equaliv successful companion pictures. Each of the girls follow a different path to happiness. Intrigue that begins in fashionable boudoirs, penthouses and houseboats and less pretentious apartments occupied by working girls, is brought into focus in the beauty parlour treatment rooms. Here, wives and husbands' sweethearts meet and exchange mutual gossip. Richard Boleslavsky directed.

Strike it Rich (*British Lion*)

Cambridge Theatre. **8.45 p.m.**

"Strike It Rich," the British Lion comedy starring George Gee, is an original story by Michael Barringer, directed by Leslie Hiscott at the Beaconsfield studios. George Gee, the well-known comedian, will be remembered by his fine performance in the British Lion box-office winner, "Cleaning Up," which was also written by Michael Barringer, and directed by Leslie Hiscott.

Supporting him in "Strike It Rich" are a host of talented artistes, including Gina Malo, Betty Astell, Davy Burnaby, Ernest Sefton and Hal Walters.

The story deals with the adventures and misadventures of a downtrodden clerk who suffers from a bad inferiority complex until he visits a phrenologist who, after reading his "bumps," tells him he is a second Napoleon. This news has the effect of giving him such confidence that he almost becomes a power in the world of "big business." The demand for seats, which are reserved and numbered, is already heavy, and early application is urged.

Friday

The Fear Ship (*Paramount*)

Carlton. **10.30 a.m.**

"The Fear Ship," an A.S.F.I. talking picture version of the novel, "The Second Mate," by R. F. W. Rees, gives a vivid sketch of life in the old sailing ship days. It was directed by James Edwards.

A young sea captain who has lost his Master's "ticket" is taken on as a second-mate of a schooner, and through the accidental death of the captain, has to take command. The presence of a girl in the ship leads to restlessness among the crew, for the girl who was to be married to the drunken first-mate shows signs of transferring her affections to the new second officer. When fire breaks out, the first mate gives orders to abandon the ship, but the ex-captain seizes the reins and musters the crew to save the vessel. Eventually his character is cleared and a new life dawns for him and his bride. The leading players are Edmund Willard, Dorothy Bartlam and Cyril McLaglen.

Enemy of the Police; Smithy (*Warner*)

Own Theatre. **11 a.m.**

"Enemy of the Police" is a comedy-drama which contains many unexpected twists and turns before the climax is reached. John Stuart, in the rôle of an easily suppressed young secretary to a social reform society, finds himself in great difficulty when he is accidentally handcuffed to a criminal. The criminal quickly disengages himself from the bewildered secretary, leaving him with the handcuffs on, and John finds himself under severe suspicion. Many alarming and amusing incidents follow, leading up to an unexpected and dramatic climax.

A fine supporting cast includes A. Bromley-Davenport, Margaret Varde, Viola Keats, Violet Fairbrother, Ernest Sefton, Winifred Oughton, Alf Goddard, Molly Fisher, Hal Walters and Nora Brenon. George King directed.

Smithy

"Smithy," a Teddington production, possesses an excellent cast in support of Edmund Gwenn, such as D. A. Clarke-Smith, Peggy Novak, Clifford Heatherly, Violet Compton, Charles Hickman and Eve Gray. Edmund Gwenn has the rôle of an aged bank clerk, who, having all his life nourished a secret illusion that he is a millionaire, suddenly discovers himself with the reputation of a man with a million thrust upon him.

George King is the director.

Bombshell (*M-G-M*)

Palace. **11 a.m.**

Jean Harlow and Lee Tracy will be seen together in their first co-starring vehicle, "Bombshell," supported by a cast of more than usual strength, comprising Frank Morgan, Franchot Tone, Pat O'Brien, Una Merkel, Ted Healy, Ivan Lebedeff, Isobell Jewell, and C. Aubrey Smith. Victor Fleming directed, with Hunt Stromberg as associate producer.

Jean Harlow is seen as Lola Burns, a screen star, whose drunken father and brother are the worry of her existence. Lee Tracy is her publicity man, and Pat O'Brien is the movie director, with whom she is in love. The picture is a brilliant satire on Hollywood life, teeming with wise-cracks, brilliant dialogue and laughter-making situations. "Bombshell," according to the advance reports, is likely to be one of the biggest box-office sensations of the season both here and in America. It is claimed that both Harlow and Tracy give the performances of their careers.

Love, Honour and Oh, Baby (*Universal*)

Phœnix Theatre. **3 p.m.**

"Love, Honour and Oh, Baby," fifth of the Slim Summerville-Zasu Pitts co-starring comedies, has been acclaimed by the American Trade as far more laughable than anything the stars have done before. It is declared to be a masterpiece of broad screen comedy. Supporting the stars are Lucille Gleason, Veree Teasdale, Donald Meek, George Barbier, Purnell Pratt, and Adrien Dore.

"Love, Honour and Oh, Baby," based on the stage play, "Oh Promise Me," is the story of an unsuccessful lawyer who has been engaged to be married for six years, but, through lack of funds and successful cases, has been unable to ring the wedding bells. He conceives the idea of "framing" his fiancee and her boss, and blackmailing the latter for 100,000 dollars. As Slim is the lawyer, the fact that he gets it is a foregone conclusion, but the "frame-up" and the action for "breach," with Slim as Zasu's mouthpiece, are the situations which account for so much hilarious action.

Police Car 17; Thrill Hunter (*Columbia*)

Cambridge Theatre. **3 p.m.**

"Police Car 17" shows Tim McCoy in an entirely new rôle. In place of the old wide-brimmed cowboy hat and the rest of the Western regalia, is the blue-peaked cap of the radio policeman, and the shieking sirens of super high-powered motor-cars. Tim McCoy proves his amazing versatility in this picture, by cramming ten times as many thrills into "Police Car 17" than he has ever provided in any of his previous screen offerings.

Playing opposite him is charming Evalyn Knapp, whose known craze for a thrilling rôle is more than appeased here.

Ward Bond, another star who makes a speciality of courting suicide, is a splendid foil for McCoy, and with him and Evalyn Knapp figures in more thrilling scenes than have ever been packed into one film before.

Wallis Clark, Harold Huber, Edwin Maxwell, Charley West, Jack Long, and De Witt Jennings spell quality in a wonderfully competent supporting cast.

"The Thrill Hunter"

"The Thrill Hunter" reveals Buck Jones in the title-rôle, and, in search of thrills for himself, he provides the craziest and most reckless entertainment imaginable. Apart from his usual 100 per cent. output of reckless devil-may-care horsemanship, he uses "The Thrill Hunter" to blossom out as a comedian of distinct possibilities. Surrounded by a brilliant supporting cast, which includes Ed le Saint, Eddie Kane, Arthur Rankin, Frank La Rue, and Robert Ellis, and partnered by the lovely Dorothy Revier, Buck is outstanding in this perfect riot of combined farce and thrills.

George B. Seitz directed.

Brief Moment (*Columbia*)

Cambridge Theatre. **8.45 p.m.**

Still one more production is to be included in the features to be Trade shown next week by Columbia at the Cambridge

Tim McCoy, who co-stars with Evalyn Knapp in POLICE CAR 17 (Columbia)

for on Friday night, at 8.45 p.m., it has been decided to show "Brief Moment," an adaptation of S. N. Behrman's stage play.

The principal rôles are allotted to Carole Lombard and Gene Raymond, and in the early part the former renders two song numbers.

In the supporting cast are Donald Cook, Monroe Owsley, Florence Britton, Reginald Mason, Arthur Hohl, Theresa Maxwell Conover, Irene Ware, Herbert Evans and Jameson Thomas.

"Brief Moment" will be the fourth Columbia production to be Trade shown this week, the four preceding (all of which are being shown at the Cambridge) being "My Woman," featuring Helen Twelvetrees and Victor Jory; "The Thrill Hunter," and "Police Car 17," with Evalyn Knapp and Tim McCoy.

Monday

Love on Skis (*British-Lion*)

Cambridge Theatre. **3 p.m.**

British Lion's latest offering, "Love On Skis" (a Swiss romance), was produced by H. R. Sokal, who was responsible for "The White Hell of Pitz Palu" and a number of other Alpine epics. It is a light-hearted musical romance, shot among the snow-covered slopes of the Swiss Alps.

Many magnificent scenes taken at St. Moritz at the height of the winter sporting season and the world's greatest exponents of ski-ing, skating and ski-joring displaying their powers are seen in this production. Directed by L. Vadja, the cast of this British Lion presentation includes Jack Lester, Ralph Rogan and Joan Austin. The music has been written by that famous composer, Dr. Fanck.

A Cuckoo in the Nest (*Gaumont-British*)

New Gallery. **8.45 p.m.**

A feast of fun is promised by "A Cuckoo in the Nest," a Gaumont-British picture to be presented by Gaumont-British Distributors, Ltd., at the New Gallery on Monday. This popular Ben Travers' farce has been directed for the screen by Tom Walls, who with Ralph Lynn and Yvonne Arnaud, play the principal parts.

"A Cuckoo in the Nest" is the story of a mix-up. Peter Wyckham (Ralph Lynn) meets his old friend, Marguerite Hickett (Yvonne Arnaud), at the railway station as he is on the point of starting off for a short holiday with his wife. He is so interested that the train leaves without him. As both Mrs. Hickett and he are bound for the same country house they decided to go down by car. There is a breakdown at a small village and only one bedroom in the little inn to accommodate both. Out of this curious arrangement arises a welter of comic incidents, with Major Bone (Tom Walls) acting the part of well-wisher and pacifier.

The whole thing is in Ben Travers' best vein and the film provides really first-class entertainment of the well-known type when Tom Walls and Ralph Lynn come together on the screen.

Tuesday

Big Executive (*Paramount*)

Carlton **10.30 a.m.**

"Big Executive," from an original story by Alice Duer Miller, features Ricardo Cortez, Richard Bennett, Elizabeth Young and Sharon Lynne.

The production is an exciting drama relating the intimate secrets of a young financial wizard, and provides a graphic interpretation of the lives led by millionaires: their struggle for fame and wealth on the street supposed to be paved with gold—Wall Street.

Ricardo Cortez plays the rôle of Victor Conway, blessed with fame, fortune and youth, but the victim of a nagging and jealous wife. He falls in love with Helena, great-grand-daughter of Commodore Richardson, who, disliking Conway's methods of manipulating stocks, threatens to drive Conway off Wall Street. Conway accepts the challenge and the two powerful rivals begin a dramatic fight for control of vast interests. Meanwhile, Conway is accused of murdering his wife, whom he has accidentally shot, and is threatened with blackmail by his scheming secretary. Several highly dramatic scenes unravel the unusual set of circumstances and the film ends on a decidedly novel note.

Elizabeth Young is cast in the principal feminine rôle; Sharon Lynne plays the rôle of the secretary, and Dorothy Peterson appears as the vituperative wife.

(Continued on page 14)

Scenes from the popular Ben Travers farce A CUCKOO IN THE NEST, which Gaumont-British is Trade showing on Monday. Tom Walls, Ralph Lynn and Yvonne Arnaud play the principal parts

PREFERENTIAL RELEASES

Tom Ormiston Explains

THE problem of preferential release dates was discussed by the Scottish Branch who were informed of the difficulties confronting the C.E.A. in bringing such matters of individual training to a common policy. The position respecting the adoption of the model conditions in Scotland was explained by T. Ormiston, the Chairman, who also referred to the possibility of new restrictive legislation arising from a private member's bill.

PRIVATE LEGISLATION DANGER

JOHN A. HOUSTON (secretary) submitted matters dealt with by the executive at their meeting on October 4, when, he said, Mr. Ormiston referred to the special meeting of the executive which had been called to consider the model conditions. Mr. Ormiston had told them that he had had a further meeting with Mr. Fuller in London in regard to these conditions, and a letter was drafted to go to the Secretary of State for Scotland.

Mr. Ormiston had given them the gist of the contents of that letter, and it was left to Mr. Fuller and Mr. Ormiston to go further into it. The proceedings at a meeting of the Juvenile Advisory Committee in Glasgow and its attitude to the model conditions were also considered.

Operators' Classes

In regard to Dundee, Miss McIntosh had stated that the members there had been able to get a reduction in the price of electricity, but at present that reduction had not been brought into operation. She had also requested that operators' classes might be started in Dundee in the same way as Glasgow's classes were run, but Mr. Baker had said it was difficult to make arrangements. He would do his best to get these classes started there. With regard to the operators' classes in Glasgow, the **CHAIRMAN** reported that they were now in operation, and Mr. **SINGLETON** further reported that the numbers attending these classes were, on the Tuesday, 37; on the Wednesday, 8; and on the Friday, 20.

He had been asked at that time if the certificate which was to be issued on the completion of the course would be of any use, and he had said—and the executive confirmed this—that the holding of this certificate would probably give preference to the man who had it in competition with one who had not.

D. A. STEWART

Vulgar Posters

Mr. Green, at the last meeting, had referred to vulgarity in posters, and this matter had been remitted to the executive. The executive had written Mr. Fuller a letter, asking him to bring the matter up at a joint meeting of the K.R.S. and the C.E.A. A letter was received from the Newcastle branch with regard to the suggested form of film contract, but Bailie **WELSH** stated the position, and he said in his opinion that there was at present no possibility of getting this form introduced, and it was left to the committee in charge of this matter in London.

Scare Headings

The subject of "scare" headings was reported, and Mr. Houston was instructed to write to Mr. Fuller asking him if he would be good enough to communicate with the Press Association, requesting them to co-operate and not to accentuate any matters which arose in kinemas, and the reply to that letter was read.

It was agreed that the attention of members should be brought to the additional terms printed on the ordinary form of film contract, so that when they signed their contract they should see there was nothing in it that could be objected to. At the same time Mr. Houston was instructed to write Mr. Fuller, asking him to bring the matter up before the joint committee at present negotiating for the new form of film contract.

Release Dates

A question following upon Mr. Anderson's submission of the report of the delegates attending the General Council meeting of October 11 was asked by **GEORGE SINGLETON**. He said that yesterday he learned that a certain film which was Trade shown in Glasgow that morning was to be released in Glasgow next month. It revealed, he said, rather a chaotic state of affairs, and he wondered if the General Council could do nothing to straighten out a position like that.

Mr. **ORMISTON** said that the General Council would deal with that matter as they could deal with all other matters if they could give them the necessary powers. The particular problem the General Council had to discuss last week was of renters in towns adjacent to seaside resorts, such as Manchester and Liverpool, complaining that Blackpool showed a film before them. Obviously, the Blackpool people want the films in their best season. The best time for Blackpool was the summer, and the best time for Manchester the winter. Each exhibitor wanted the films at the time suitable, "and," said Mr. **ORMISTON**, "if you can tell me what to do in that case, then the subject is quite clear." These are matters of individual trading on which exhibitors will not come together in a common policy. They are not able to solve them, and I don't think they will ever be able to do so under the present conditions.

Challenging the Tax

In introducing A. B. King to give his report on the Entertainments Tax, Mr. **ORMISTON** said that they might feel a little more optimistic than they had done during the last few years, because the first statement on national finance was brighter than it had ever been. The Chancellor of the Exchequer should have a surplus to dispose of at the next Budget, and it was up to them to see if they could get some share of it.

Mr. **KING** said that the campaign was going full steam ahead from now onwards, and nothing that had been done or said was going to deter them. They were going out this year to get abolition of the Entertainments Tax up to 6d., and those other adjustments rectified. In other words, they were going back to the Budget of November, 1931—the Emergency Budget—but they were going to strive for the abolition of the Tax up to and including 6d. They were not going in for the trailer and petition campaign. It had already demonstrated how many signatures they could get. But they were going to ask exhibitors to fill up forms.

They wanted every exhibitor in the country to fill up those forms, so that they would be able to show the very serious burdens on their Industry.

Questionnaires and Replies

With regard to the Kilmarnock by-election, they had had a meeting previous to the present one, and they had decided that a questionnaire should be drawn up and sent to each candidate. More than likely, they would publish the replies from the candidates. So far as the C.E.A. taking an active part in the by-election was concerned, they had decided not to do so. Immediately it got replies, their committee would meet to consider the best method of publicising them.

"A" and "U" Certificates

Mr. **ORMISTON** said that a reply had been sent to the Scottish Office in regard to the "A" and "U" matter, and it was put before them. The members would probably notice in the newspapers that there was a change being made in the post of Under-Secretary of State for Scotland. Mr. Jeffrey has succeeded and naturally it would take him a good deal of time to get a grip of the matters which were current.

Parliamentary Vigilance

JAMES WELSH said that the possibility of trouble might hinge on private legislation being brought forward by some Member of Parliament for the next session, and he thought they should ask their chairman to do what he could in that connection. It sometimes happened that some Members of Parliament balloted for permission to introduce a Bill, although they did not know very much about a subject, and sometimes they agreed to do it without understanding what was the issue involved. He thought that if their chairman kept that in view it might be useful to them.

Mr. **ORMISTON**: I shall do my best to block it.

Charity Concerts

A. E. **PICKARD** asked how the committee viewed the matter of the so-called charity concerts which were being held on Sundays in the city kinemas. He said they were interfering with the business of the suburban kinemas.

Mr. **ORMISTON** said he was sorry he could not give him any information regarding Sunday concerts as he was not aware of the conditions the magistrates of Glasgow imposed upon them. But in regard to the Sunday exhibitions of films he was informed that the magistrates had laid down very strict conditions, one of which was that no more than 10 per cent. of the total receipts could be allocated for expenses. If that were so that would have the effect of stopping any Sunday concerts unless they were for charity.

DAVID STEWART said that so far as the Coliseum and the Regal were concerned, he denied emphatically that they ran Sunday shows for profit. In some cases they had charged rent and in others they had given the services of the staff and the theatre for nothing.

Mr. **GREEN** said there had been during the last two months two concerts which were turned down by the magistrates. One of those concerts was for the Distressed Girls of Glasgow, and the money from it would have relieved the Public Assistance Committee. Yet the magistrates granted permission for a concert for the relief of Jews turned out of Germany

Forty per cent. Bookings

NORTHERN AGREEMENT DISREGARDED

C.E.A. Clean-up Advocated

CARLISLE licensing authorities have given permission for "Cynara" to be screened at halls within the city, the ban placed upon the film having been lifted as a result of the action taken on behalf of the Carlisle members by the C.E.A. through the Northern Branch. It was reported to the Branch that both "Cynara" and "Rain" were banned on the reading of the synopsis only. The ban on "Rain" continues.

The announcement that "Cavalcade" cannot be booked under a 50 per cent. agreement has caused the members of the Northern Branch of the C.E.A. to look askance at those exhibitors, who, having accepted the agreement not to make bookings at a figure in excess of 40 per cent., are now announcing "Cavalcade" as one of their coming attractions.

The basis of a long discussion on this, at a meeting of the branch held in Newcastle, was a demand for the expulsion from membership of the C.E.A. of any exhibitor who made bookings in excess of the 40 per cent. basis.

E. J. **HINGE** said the Film Rentals Committee had expended a great deal of energy in endeavouring to persuade members of the branch to accept the 40 per cent. agreement, and the agreement had been acepted by a good proportion of the members. The response made in some areas was distinctly encouraging, even though it was disappointing in other areas.

He suspected that some time would elapse before rentals were brought down to a basis which would have an equitable sliding scale as its foundation, but until an equitable basis was arrived at, members of the C.E.A. should be urged not to make a booking in excess of 40 per cent.

"The Stanley Rogers Circuit, which I represent," said Mr. Hinge, "has signed the agreement for every area in which it has a hall, and without regard as to whether or not the opposition has signed. We have doubtless lost some good films by doing so, but we have stuck to our principles, and if we all maintain our principles there can be little lost in the long run."

Answering **TOM H. SCOTT**, who asked if any exhibitor had been able to book "Cavalcade" at less than 50 per cent., Mr. **HINGE** referred him to the statement made by W. J. Hutchingon, managing director of the Fox Film Co., that only to the Gaumont-British Circuit and one allied group of theatres had the film been booked at less than 50 per cent.

"But 'Cavalcade' is being booked, and what I want to know is, what are we as a branch going to do about it?" exclaimed **WILLIAM CARR**. The Film Rentals Committee appointed in the North had put in a great deal of hard work. Were they now to stand aside and let that work count for nothing, because certain exhibitors were determined to have "Cavalcade," even though it could not be got at less than a 50 per cent. booking?

Action Demanded

"It is apparent," said E. R. **EADIE**, "that no one outside G.-B. can book 'Cavalcade' at less than 50 per cent., but we know that it is being booked. I submit that any hall, other than a G.-B. hall, which shows 'Cavalcade' should be put on a black list and asked to resign from membership of the C.E.A. If they refuse to resign, then C.E.A. headquarters ought to decline to receive their subscription."

F. W. **MORRISON** said exhibitors were apt to treat lightly the rule about expulsion, because there was no further penalty to be exacted of them. There were some who thought expulsion to be no penalty worth worrying over. In his opinion, the association would be greatly strengthened if the expulsion rule was enforced.

C. **CHIPCHASE**, considering the question of rentals to be of vital importance to the Industry, advocated that every member of the association should divulge the terms upon which he was booking. He was running a film which he booked at 50 per cent. before he signed the undertaking, but having signed the undertaking, he had not booked a film since above 40 per cent., and he was determined to abide by the undertaking.

Better Without Them

G. W. **OLIVER** put forward the suggestion that all the members of the association should be called together for the purpose of signing the undertaking, and that those who refused to sign should be "chucked out."

"And there are a lot of members without whom the association would be better off," remarked T. H. **SCOTT**. "They are not an asset, and in many cases they are a liability."

The discussion was terminated by the branch agreeing, on the motion of E. J. **HINGE**, seconded by F. W. **MORRISON**, that a meeting of the Film Rentals Committee be convened for as early a date as might be convenient, in order that the whole situation might be carefully reviewed, and a line of action defined, and, if necessary, that a special meeting of the branch be convened to take such action as might be deemed necessary.

E. J. HINGE

J. S. **SNELL** recalled the efficacy of the three months "booking holiday" adopted in the North on a previous occasion, and recommended to the Film Rentals Committee consideration of that line of policy as a means to reducing percentages on bookings. During such a "holiday" films would accumulate and prices would drop.

"If we adopt a booking holiday, we will be able to get films at less than 25 per cent. minimum," suggested E. R. **EADIE**, "many films were not worth that."

Co-operative "Ads."

The secretary of the branch, **ALFRED SMITH**, reported that the General Secretary of the C.E.A., in a letter to the branch, had confirmed the opinion expressed at the previous meeting of the branch, that the advertising scheme put forward by the *Daily Mail*, in respect of "The Kid from Spain" and "Cynara," was likely to involve exhibitors in a breach of contract, in reference to advertising rights.

Hartlepool's Town Hall

Further protests were voiced from West Hartlepool against the action of the local council in having let the Town Hall to a touring company for a variety week, 30 per cent. of the proceeds of which were to be devoted to local charities.

J. H. **MOLE** said he understood the fee charged for the use of the hall for one week, inclusive of heating, lighting and cleaning, was £25. He proposed to convene a meeting of the exhibitors in the town, in order that a deputation might be sent to the Town Council, to give weight to their protest.

C.T.B.F. CONTEST

SUPPORT FROM EASTERN COUNTIES' BRANCH

A meeting of the Eastern Counties branch was held at the Haymarket, Norwich, last week. There were present F. H. Cooper (in the chair), E. V. Barr (vice-chairman), and R. J. Atherton, J. Bolam, D. T. Bostock, Eric Finlason, F. W. Graves, H. Handcock, V. E. Harrison, S. Newberry, E. W. Peall, E. J. Protheroe, E. Snelling, G. Stickly, J. C. Yeates, S. F. Tolman, and W. Waters, secretary.

The **SECRETARY** read correspondence from R. C. O. Viveash dealing with the proposed competition to be confined to the members of the kinematograph Industry and which was intended to augment the funds of the C.T.B.F. An amended list of the members with their addresses has been supplied, and they will hear from Mr. Viveash in the near future.

A letter from the General Secretary informed the branch that Herbert S. Priest had closed his kinema at Fakenham owing to opposition, and, under the circumstances, had no alternative but to resign from the C.E.A. and the branch. The Secretary was instructed to write Mr. Priest and express the regret of the members.

Entertainment Tax

Mr. **COOPER** reported this matter was being again revived very strongly. Members would in due course receive a form asking for information to enable the officers to tabulate matter and get going.

Kinema Ball

ERIC FINLASON, manager of the Haymarket P.H., Norwich, asked if a ball could be arranged in Norwich. He felt it would be well patronised if properly organised.

The **SECRETARY** said it was six years since a kinema ball was given in Norwich and it proved a great success in every way. The net proceeds were handed to the Trade Benevolent Fund. He would call a meeting of the local members and see what could be done.

The meeting was a protracted one and important items on the agenda had to be postponed *pro tem.*

THE FORTY PER CENT. AGREEMENT

SHEFFIELD MEMBER'S CHALLENGE

Cheaper Current Campaign

IT was alleged at the Sheffield meeting that the agreement to restrict film hire to 40 % was not being loyally regarded by local exhibitors. The statement was made by H. Peach, Manager of the Woodseats Picture House, Sheffield, who asked that his name should be deleted from the list of those who signed the agreement. He explained that the agreement was not being loyally carried out by all exhibitors and until unanimity was obtained it was essential he should have freedom to make the best terms he could.

ISY GRAHAM

Claude Barker, who presided, deprecated Mr. Peach's decision.

J. H. Newton asked if the name of any individual said to be breaking the resolution had been mentioned, and the Chairman replied in the negative.

W. T. Gent said probably the cause of the complaint was one of the small minority who did not sign the agreement.

A resolution was carried expressing regret at the decision and asking for the name of the exhibitor said to have broken the agreement.

Deadheads to Aid Hospitals

A request from the Sheffield Hospitals Joint Council, asking that copies of the "Help Yourself Annual" should be sold at kinemas and slides displayed, was agreed to.

A suggestion that Trade show deadheads should aid the local hospital was put forward by Isy Graham, who complained about the inaction of the hospital authorities with regard to the suggestion made to them more than a fortnight previously that collections should be made at Trade shows.

Mr. Graham said he did not see why strangers should be allowed to have shows entirely free. He had approached the various Trade show houses with a suggestion that collections should be made on behalf of the hospital from people who obviously had no connection with the Trade.

These deadheads were pretty well known, and if attendants pushed the hospital boxes in front of them they could hardly avoid contributing. His complaint was that the hospitals had not provided the necessary collecting boxes as promised, and good time was being lost.

Mr. Graham's suggestion was cordially supported.

Dinner Dance

It was decided to hold the annual dinner dance on January 18, and the same sub-committee (Sidney Kirkham, Harry Popplewell and the secretary) responsible for the arrangements made on the last occasion were again asked to undertake the organising.

Electricity Charges

The Chairman, reporting as to the position with regard to electricity charges, said although he was not in a position to make a full statement, members could rest assured that they were not content that exhibitors should continue to be the sole exception to the benefits of the recent reduction in the price of electricity used for power.

The sub-committee appointed at the last meeting had met and had written to the Town Clerk, stating the case for the Trade and asking for an early reply. They were determined. Mr. Barker said, to show the City Council that their association, the members of which were large users of electricity, was not prepared to pay more than other consumers. At the next meeting he hoped to be in a position to give them more information and able to report that exhibitors were to have the same treatment as other electricity consumers. The report was accepted without comment.

Film Markings

A. R. Favell, the General Council delegate, dealt with the discussion by the Council of the Sheffield resolution which urged that any film receiving less than eight marks should only be booked at a flat rate.

Mr. Favell said the Council decided that this was not a subject which they could take up with any great chance of success. He revealed that the members of the Council had not a great belief in film markings considering that at times a film receiving only 7½ marks sometimes did better than one receiving 8½. In expressing regret at the decision, Mr. Favell said that he felt that something might have been done by negotiation.

The Council had voted £100 towards printing of film date diaries, for, as the branch discussions had shown, these had been rather difficult to obtain during recent years. Passing on to deal with the entertainment tax, he said there would be no big public campaign this time, but exhibitors would again be asked to supply comparative returns and do their best to get the help of their local M.P.'s. The Chancellor would be urged to revert to the tax in operation when Lord Snowden was Chancellor.

F. McDonald regretted there was to be no big tax campaign, saying that the question of entertainment tax was more important to exhibitors than anything else.

Wilfred Bryan asked if the question of taxing whist and bridge drives, skating rinks, and other entertainments which competed with kinemas had been considered.

Mr. Favell said the Council was more concerned with getting the tax abolished than with getting new taxes imposed.

The Value of Publicity

Sounding a note of warning with reference to a proposed composite advertising page in a local newspaper in which the makers of "Pyrene" fire extinguishers and exhibitors were asked to co-operate, A. R. Favell suggested to the chairman that the discussion should not be reported, a suggestion which was warranted by the subsequent action of members.

Mr. Favell based his objection to the proposal on the grounds that an article on the same page stressed the danger of fire at kinemas. He did not think it was well to associate themselves with anything which was calculated to create public alarms.

Isy Graham entirely disagreed with Mr. Favell in his request that the matter should not be reported. If branches did that kind of thing how could they hope to learn and profit by what was being done in other branch areas. Their only way of doing so was to read about them in the Trade papers.

Mr. Graham expressed the hope that no exhibitor would co-operate in such a dangerous method of advertising. "It would be disastrous," he said, "to do anything that may put the fear of fire into the public mind by means of a scare article." He moved a resolution that a letter be sent to the advertising manager of the newspaper, deprecating the proposal, and also that members be written, asking them not to participate.

J. H. Newton seconding the proposal was followed by other speakers, and the resolution was carried unanimously.

Competition from Whist Drives

Isy Graham referred to the promotion of large whist drives, at which big money prizes were offered, and wondered to what extent exhibitors generally suffered by this form of competition. If it was serious they

(Continued from previous column)

might consider the position, for he had read that at Cardiff whist drives, even for charity, and not for personal gain, had been ruled illegal. Although their campaign against free variety performances in hotels had not been attended with much success, the whist drive aspect might be worth considering.

J. Gibson said that whist drives undoubtedly hit exhibitors at one of their Rotherham halls, whist drives were held in the same building. It was often difficult to get patrons in owing to the crowds going to whist drives.

Wilfred Bryan said that suburban exhibitors were hardest hit.

The Chairman said that many organisations and churches relied largely for funds on whist drives and bridge drives. It was questionable whether it was a wise move to antagonise those persons, the majority of whom were picturegoers.

Isy Graham said his criticism was levelled against the drives for big money prizes which attracted a large and regular clientele. To test the feeling of the meeting, he would move a resolution that the local Advisory Committee be asked to go into the position and report to a later meeting of the branch.

This was seconded by J. H. Newton, and carried.

A Protest

W. B. Gibson said he was greatly surprised that the branch had decided to drop its campaign against hotel variety. These attracted thousands of persons each night in the centre of the city, and were more serious than whist drives.

The Secretary said the matter was not definitely dropped, but they were unable to find a new angle of approach.

W. T. Gent said the biggest difficulty was that while kinemas were largely controlled by the Watch Committee, hotels were controlled by the licensing magistrates.

W. B. Gibson declared that they should not sit down and accept a rebuff without a real fight. If an angle of approach was necessary, surely it was to be found in the danger to the public which existed at a number of hotels where variety shows were given. That danger should be strongly stressed to the responsible authority. If that were made obvious some action must be taken in the interests of public safety.

It was decided to ask the Advisory Committee to consider the question again.

Our Present Contract System

NOW OBSOLETE, SAYS WEST LANCS.

Barring Clauses All Wrong, Too

THE standard contract was discussed at length by the West Lancs branch at its meeting at Preston last week, when J. Atroy (Lancaster), presided. The matter was raised in the first place by a letter from the Northern branch asking for support in bringing the matter before the General Council.

Mr. Atroy declared that a new contract was needed. He instanced that on looking in a contract to see if there were reference to the carriage of films, he could not find any.

H. Hargreaves said the branch had agitated before with regard to a contract, and in 1929 had submitted various points to head office. They used to have a standard contract of a sort, but never an amended contract.

Duplicates Required

J. Beck (Palace, Lancaster) said that contracts had been pulled and twisted until they had no resemblance whatever to the old contract. Now that they were on a sharing basis, the renters ought to pay carriage. He also urged that when a contract was signed in the manager's office, a duplicate should be left with the exhibitor until confirmation arrived.

"When you sign a contract to-day," he stated, "you sign it probably only in the presence of the renter, who takes it away, leaving you no evidence.

"Some of my contracts have been deliberately altered after I have signed them. This procedure has forced me to the opinion that we ought to have duplicates, exactly as signed."

A 21 Miles Bar

The Chairman said he had received a letter from a firm with whom he had booked a contract, since confirmed, for March. They had written that they were sorry they would not be able to let him have the film on that date as it came under the Preston bar.

"If they can bar a film 21 miles away, then the syndicate bars every town in England, for I do not think there is one which is more than 21 miles from some other place in which there is a theatre," Mr. Atroy declared.

"There is a controversy about Fox charging 50 per cent. to every exhibitor showing 'Cavalcade,' except Gaumont-British, who are paying 33⅓ per cent. They get the film six months before other exhibitors. If that is fair competition, I do not know what fairness is in our business.

"A clause in the contract should be that no barring clause should be inserted except for the town in which it is booked." (Hear, hear.)

Mr. Atroy moved that proposal from the chair, and Mr. Hargreaves seconded.

H. Simpson (Ulverston) said the renters would sheer off at once from these two proposals, particularly the second.

"I think we are helping the renters," said Mr. Atroy. "We consist of 4,000 theatres and the syndicate responsible for that barring clause consists of 300 or 400. The renters can get more money by letting to the small syndicates. It is the exhibitors who are making the barring clause.

"If we cannot get some arrangement with Gaumont-British to abolish this barring clause, we shall have to do something in opposition to them in self-preservation. Suppose every theatre in Lancashire agreed not to book a film that was booked by Gaumont-British—do you think they would get the films?"

Mr. Beck pointed out that some Manchester theatres put a bar on the whole of Lancashire. "If we allow them to go on, they will be barring the whole solar system," he said.

Mr. Atroy complained of the poor quality of some posters sent out, and Mr. Howson (Morecambe) suggested that the expenses of posters and railway carriage should be borne by the renters.

A resolution was then unanimously carried to the effect that the new standard contract should include the following provisions:—Duplicate contracts; barring clauses only to apply to single towns; carriage on films both ways, and all publicity material to be paid for by the renter when on sharing terms for the films.

Benevolent Fund Scheme

The branch discussed a letter asking for assistance for the 1933 gift scheme in aid of the Trade Benevolent Fund.

Mr. Simpson suggested that the price of tickets should be 6d. instead of a shilling. At a time when local charities were appealing for assistance, people would not be bothered with something outside their town, if the price were so high. Mr. Hargreaves said he thought three times as many could be sold at 6d., and a resolution supporting Mr. Simpson's proposal was carried.

A Good Suggestion

There was also general approval for a suggestion by R. Barrie (Theatre Royal, Preston) that when exhibitors were asked to show slides advertising dances, etc., they should ask for a postal order for 5s. to be made out to the Benevolent Fund.

It was decided to bring the matter to the notice of branches throughout the country.

The Chairman reported on the position with regard to Sunday opening in Lancaster.

Tax Topics

After stating the position with regard to surcharges by the income tax authorities, Mr. Simpson outlined the General Council's policy with regard to the Entertainment Tax campaign.

The Chairman said they would like to have something to go upon when they met their M.P.s, and suggested that Mr. Fuller should supply them with the numbers of theatres in the country which had gone out of existence since the Snowden Budget.

Fleetwood Opposition

A new member, F. Barnes (Fleetwood) raised the question of a proposal to build a Floral Hall in that town providing facilities, among other things, for film exhibitions. The matter should be investigated, he said, because already they were over catered for in Fleetwood. It was suggested that all Fleetwood members should attend the next meeting, and everything possible would be done to help them. The question, also brought forward, of kinema shows in Fleetwood schools, could also be discussed then.

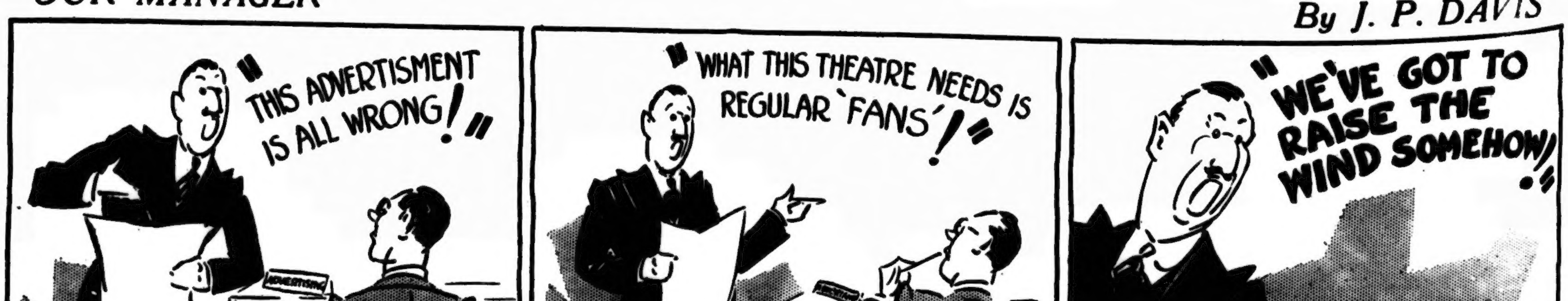
When the "Cavalcade" controversy came up on a discussion of 50 per cent. contracts, Mr. Howson said that in Morecambe the film was shown at a price equivalent to 4½d. to people holding quarterly tickets.

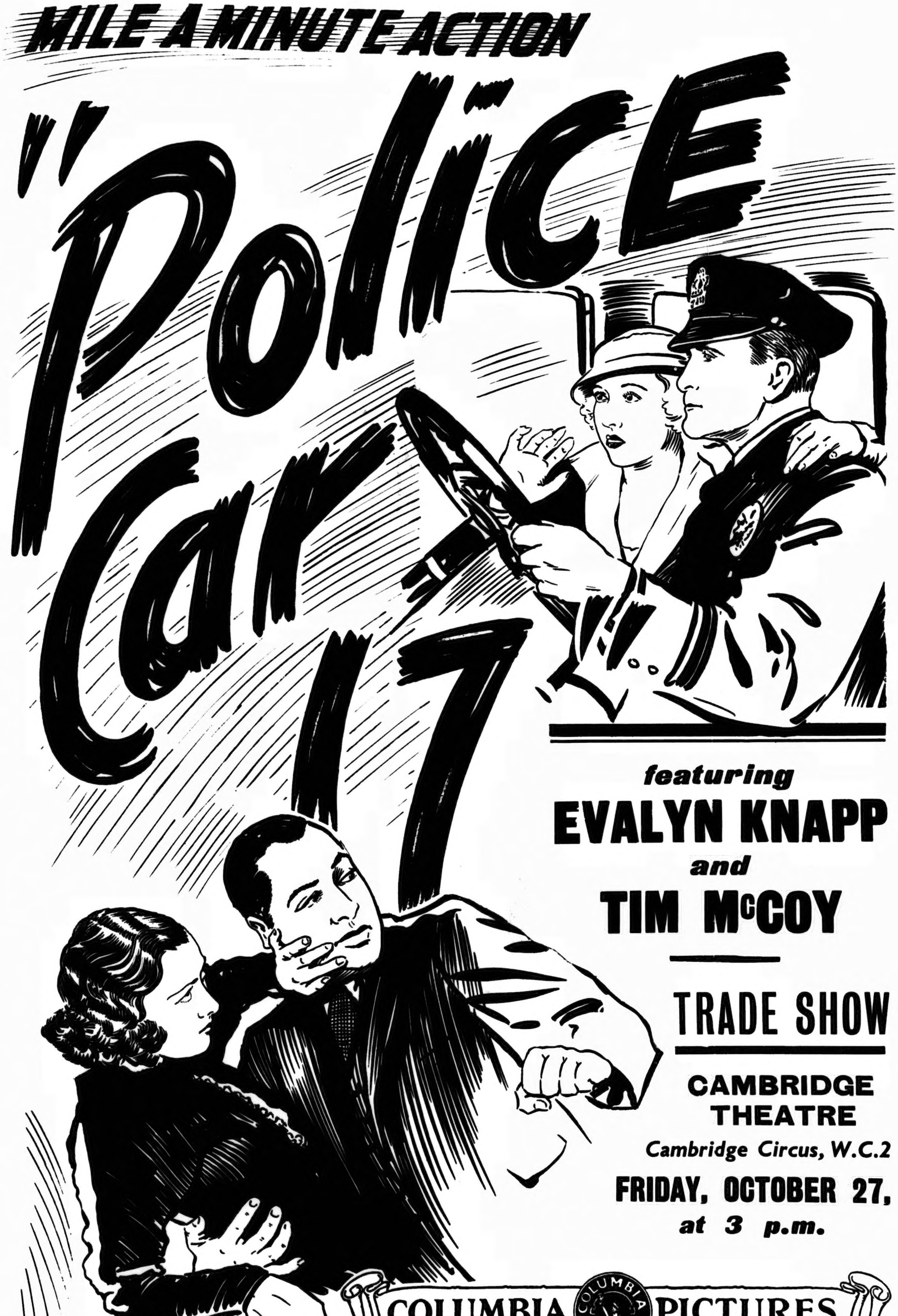
Mr. Simpson said he was trying to organise a pact in Barrow, and urged others to do the same.

The next meeting will be held on November 14, in Preston.

OUR MANAGER

By J. P. DAVIS


"THIS ADVERTISMENT IS ALL WRONG!"
ADVERTISING
"WHAT THIS THEATRE NEEDS IS REGULAR 'FANS'!"
"WE'VE GOT TO RAISE THE WIND SOMEHOW!"


MILE A MINUTE ACTION
"Police Car 17"

featuring

EVALYN KNAPP

and

TIM McCOY

TRADE SHOW

CAMBRIDGE THEATRE

Cambridge Circus, W.C.2

FRIDAY, OCTOBER 27, at 3 p.m.

COLUMBIA PICTURES CORPORATION LIMITED
139 WARDOUR ST. LONDON W.1.

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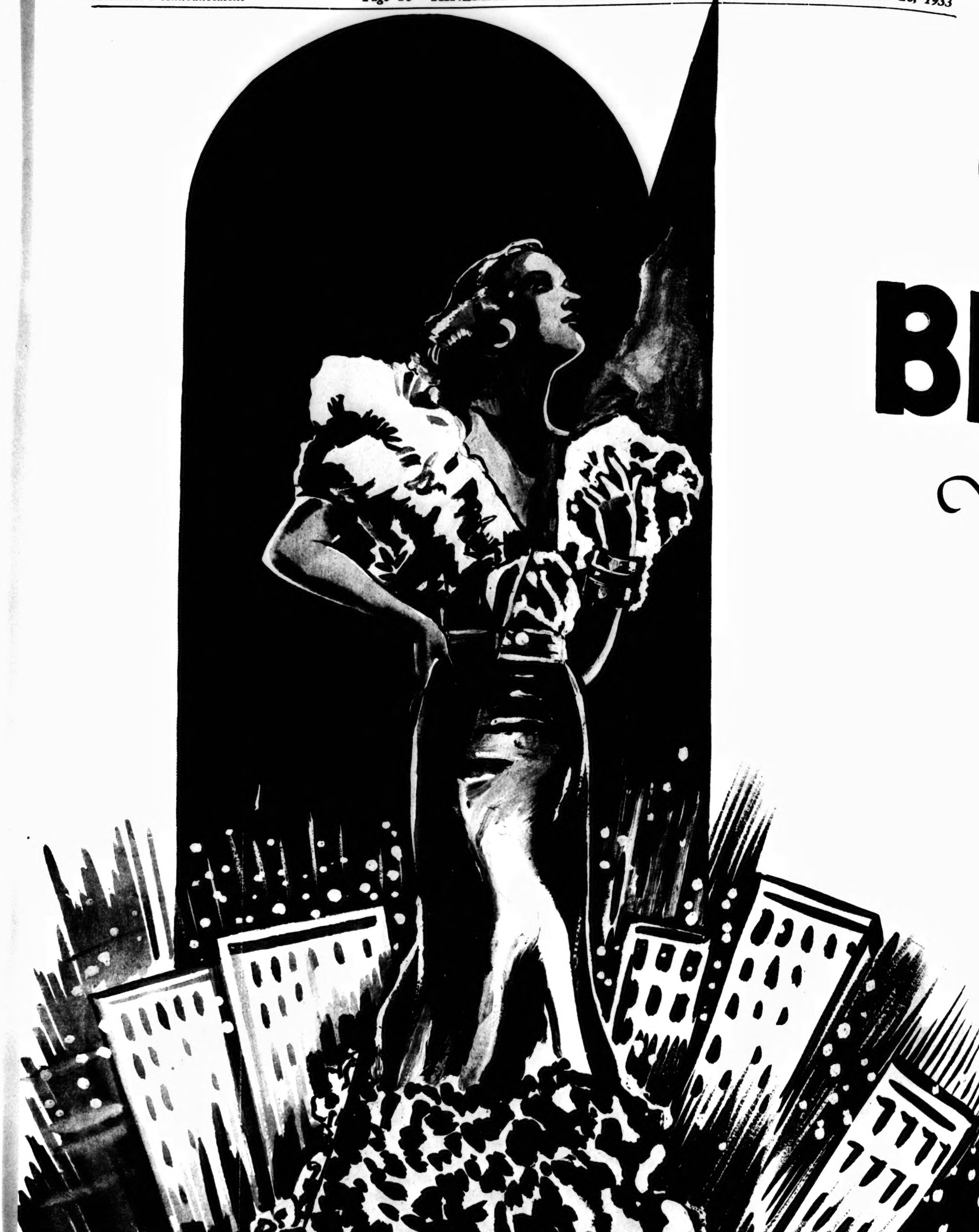
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COLUMBIA PICTURES
COLUMBIA PICTURES

Carole Lombard in

RIEF MOMENT

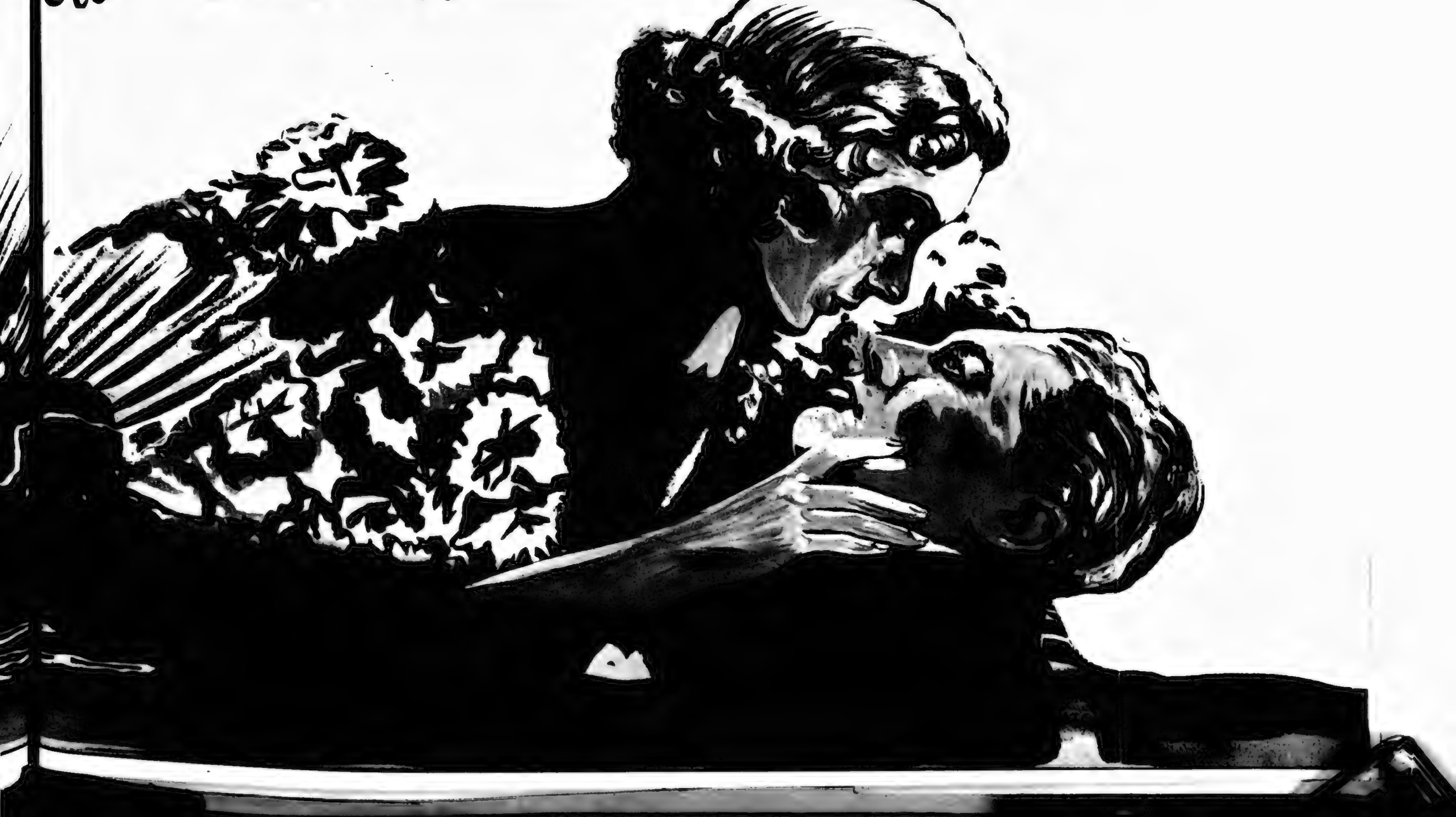
with GENE *Raymond*

JAMESON THOMAS MONROE OWSLEY DONALD COOK

From the great Broadway Success by S. N. BEHRMAN.
Directed by DAVID BURTON

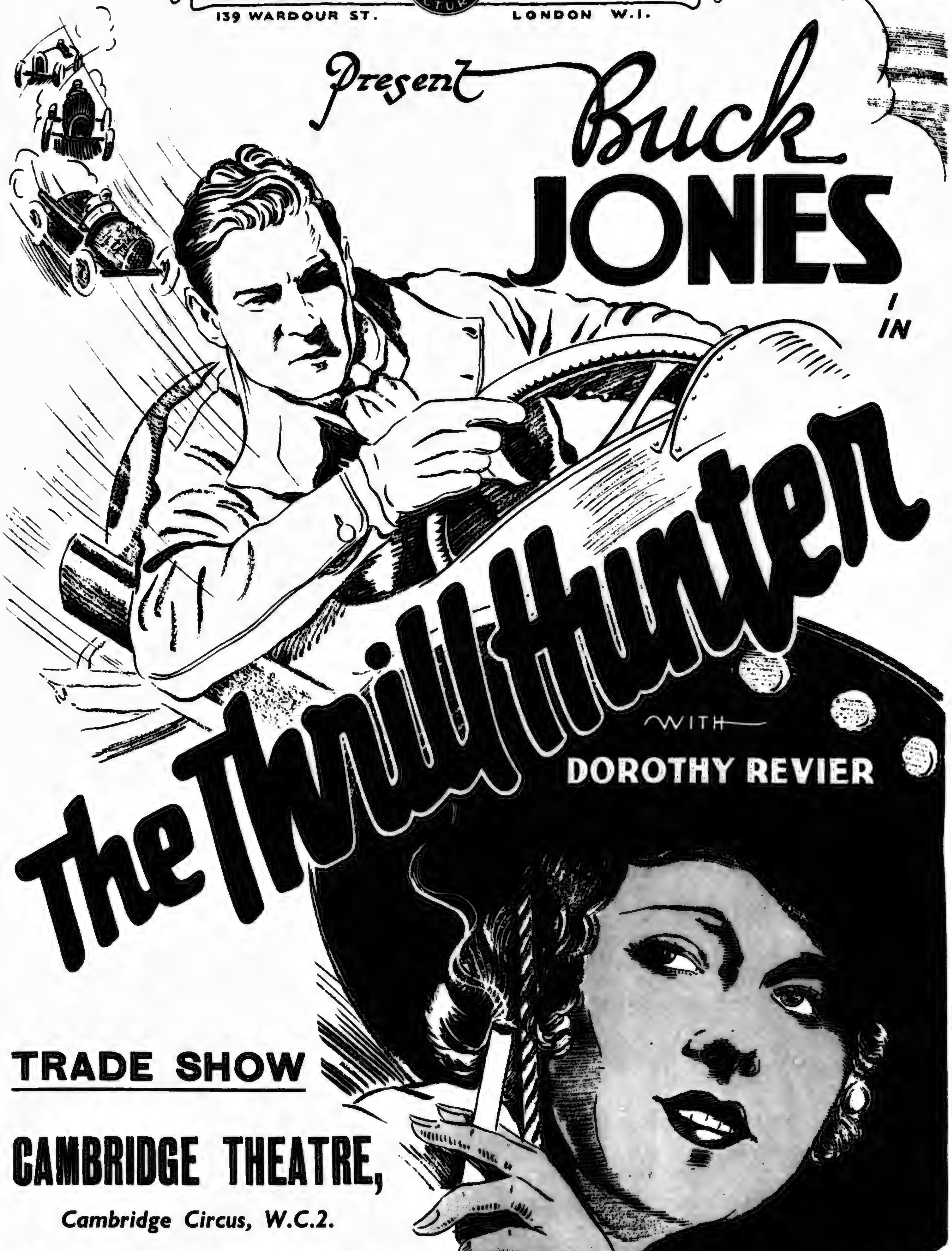
TRADE SHOW
CAMBRIDGE THEATRE
FRIDAY OCT 27TH AT 8:45 p.m.

Reserved seats on application



COLUMBIA PICTURES
CORPORATION LIMITED
139 WARDOUR ST. LONDON W.1.

Present



Buck JONES

in

The Thrill Hunter

WITH

DOROTHY REVIER

TRADE SHOW

CAMBRIDGE THEATRE,

Cambridge Circus, W.C.2.

FRIDAY, OCTOBER 27,

AT 3 P.M.

BAD-PAYER CONTRACT CLAUSE

NOTTS AND DERBY COMPLAINT

Rentals and Price-Cutting

IN consequence of the sparse attendance at their last meeting an "awakener" was sent to members of the Notts and Derby branch of the C.E.A. and the result was a much better muster at the October meeting in Nottingham. E. C. Morris was in the chair.

An early discussion ensued on the "Bad Payer" clause, as **J. Langham Brown** called it, attached to a certain firm's contract—by which, if payment was not made on a strictly appointed date other renters could be informed, and an exhibitor's supply of films cut off altogether. He had complained, he said, to the firm, who had sincerely apologised. But the danger was that other exhibitors might not observe the slip which was stuck on after the contract has been signed. It might be a serious matter for some of them.

A member seemed to think that it was for members to "spot" the slip and tear it off if it was not in the original contract.

H. B. Harris (Lincoln): The point seems to me to be this—are we going to allow renters to stick things on contracts just as they like? Some will sign contracts and not notice that these things have been put on. It is not legal.

A **Member**: Not unless the slip is initialled.

H. **Elton** was not so sure that the slip on the contract, without initial and without protests, might not land an exhibitor in court.

The **Chairman**: The best thing is for you all to examine your contracts very carefully and see that there is nothing in or on them to which you object.

A Standard Contract

J. **Pollard** (Mansfield) reported that the last General Council meeting was not an eventful one.

The question of a standard contract, he said, had been engaging the attention of the legal advisers of the C.E.A. and K.R.S. for all kinds of clauses were creeping into contracts He specially referred to the "Cavalcade" contract, with clauses on various matters, including prices of admission, and so on. And so it was felt that the time had come for a standard contract. They were seeking an arbitrator. and had hopes of getting a contract satisfactory to everybody.

Cut Prices

There was no doubt that a good deal of price cutting was taking place, but not in Notts and Derby. *In some Yorkshire houses they were giving a 2½ hours show for the minimum price of 2d.*

Some had argued for control of prices by the K.R.S. His opinion was that they did not want control of prices by anybody except themselves. They themselves ought to decide.

J. **Langham Brown** pointed out that in some districts business had been built up on low prices of admission. They had added from time to time the amount of tax, with the result that in times of depression the number of patrons had been lessened.

They had added the tax even to children's prices, which meant that they were not training the children to be patrons of the kinema in the future. They had lost sight of the fact that they were upsetting potential customers, and he believed they were definitely suffering from it. There was no disputing the fact that there was not the number of people attending the kinema as in years gone by.

Coming Back to Rentals

They had local agreements as to prices, and it was his contention that where you had these you should have an agreement to adhere to the C.E.A. resolution not to pay more than 40 per cent.

This was his point—what was the little man to do to retain his customers when the bigger one went and paid higher figures?

J. POLLARD

That was a form of price cutting, too. Personally, he would rather lower his prices of admission than give extortionate sums to renters.

Mr. **Elton** said Mr. Brown had suggested a reduction of prices in times of depression but it was easier to drop them in times of depression than to raise them in times of prosperity.

There was something certainly to be said for the small man who had to compete with excessive hire, but were they going to say to the other man: "You must not spend money to increase your business." He did not think the "other man" enjoyed paying big prices.

Here, again, Mr. Elton thought it was a matter for local co-operation, having regard to local conditions. He had come to the conclusion that people nowadays went out to see a certain picture—and if they could not see it they went home. They would not accept a second best.

Mr. **Brown**: Mr. Elton mentions establishing a precedent by lowering prices, but is not that better than establishing a precedent by giving a higher percentage to the renters, and playing longer hours?

Mr. **Elton** said it reduced itself really to a question of supply and demand. Where was the remedy? They could only call in the renters.

A **Member**: Oh, save us from that!

The Tax

The meeting welcomed the announcement of Mr. **Elton** that the General Council had decided to press the Chancellor of the Exchequer for a reduction of Entertainment Tax on seats up to and including 6d.

Screen Advertising

It also asked the General Council to take up the matter of advertisements in films, and particular objection was taken to one in which a view of Piccadilly, showing certain drink signs, lasted for some minutes.

Electricity

Another welcome announcement was that the Mansfield Corporation had agreed on certain reductions in the electricity charges for kinemas. But an unwelcome announcement was that Nottingham Corporation, in answer to the branch appeal, had replied that as their prices compared favourably with other districts they refused to make any change.

Local Charities

J. **Pollard**, as this year's president of Mansfield hospital, said he was succeeding a miner president who raised £600 from among his mates. He (Mr. Pollard) was wondering whether, seeing they could not give Sunday shows in Mansfield, the branch would give him something to "put in the plate" next Sunday to show they had not forgotten their part. He was not asking for charity, because so far as he himself was concerned, "the plate" would not suffer.

Mr. **Elton** proposed, Mr. **Harris** seconded, and it was agreed to give a donation of £10 10s. from the branch funds, as a mark, in some degree, of the work of Mr. Pollard for the Industry, and appreciation of his post as president of the hospital.

"Cinematograph Times"

Mr. **Langham Brown** again raised the question of the official organ of the C.E.A., and had strong words to say about a publication presumably run in the interests of exhibitors, depending for its success on renters' advertisements. He also complained of a recent article, which he declared was "one of the most injudicious ever written." It had undoubtedly done exhibitors harm. Finally, he declared the General Council had tried to camouflage the cost.

Mr. **Pollard** said the committee was getting out a scheme of reorganisation, and thought they would find the paper had been a financial success.

Those Pre-Releases

The final discussion took place on the pre-release question, and instances were quoted, locally, where certain films shown in one town could not be seen in another, a few miles away, until nine months later.

Mr. **Elton** specially referred to seaside places and big circuit houses, and did not see how the question would be solved until supply exceeded demand.

Mr. **Pollard**: Some places do not get films till the stars are dead or divorced.

The **Chairman** thought the whole thing was becoming a scandal. They took a film for February, which was "released" in January, and then found it had been played months before in a neighbouring town.

Mr. **Harris** said he was tired of patrons saying: "Oh, we saw that on our holidays." Was there any commodity in the world, except films, which, upon production, stayed in London for 12 months before appearing in the provinces?

Eventually the branch decided to ask the General Council to take up the matter.

Diana Napier, the clever young actress who appears in FOR LOVE OF YOU, the Windsor-Sterling production to be Trade shown on Friday week

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LEEDS AND CUT PRICES

Renters' Co-operation Urged

SUPPORT FOR ARBITRATOR'S AWARD CONTRACT

THE menace of price-cutting was again the chief topic of discussion at the Leeds and District Branch of the C.E.A. at their meeting on Friday, when John Claughton presided.

Arising out of the discussion of the last meeting, regarding price-cutting in Barnsley, C. P. **Metcalfe** reported that the position in Barnsley was in no way improved, and there was a good deal of dissatisfaction in consequence. He suggested that they should now refer this matter to head office.

Harry Hopkins expressed the opinion that the one at Barnsley was a good case to bring to the attention of headquarters, with the request that they should take action.

Admission Price Cuts

Regarding cut prices, Mr. **Cunningham** pointed out that a special committee was likely to be set up to consider this matter. Unfortunately, the cut-price evil had been going on for a very long time. A great many exhibitors objected to asking the help of the renters in this matter.

The **Chairman**: There is great diversity of opinion in the Council on this subject. Some are in favour of going to the renters and others are not.

Mr. **Metcalfe**: Many exhibitors seem to have a perfect dread of approaching the renters in a matter of this sort. Why it should be so I can't for the life of me understand.

Mr. **Hopkins**: We have been very patient in this matter of price cutting. Mr. Metcalfe has tried his utmost to get the matter dealt with satisfactorily, and we owe him a great debt of gratitude for what he has done. We are told in some quarters that when an opposition theatre cuts prices our best remedy is to go and do likewise. It is very bad advice.

If we have to come down to selling our entertainment at 2d., as is now being done in Leeds and in other places, then I say it is time to chuck it. After all, the money that has been spent in modernising theatres and installing sound equipment, etc., it is absurd to suggest that the best we can do is to revert to 2d. admission charges.

Ultimately, if this thing is not stopped, we shall of course be compelled to follow suit, but we shall be committing commercial suicide.

District Agreements

The **Chairman**: We have tried to arrive at a solution in Leeds by district meetings, and in Barnsley we approached the Alhambra where prices are being cut, and they offered to make their minimum price 3d. providing other kinemas in the town did not scale down their prices.

A. **Battye** said there was nothing at all novel in the principle of approaching the renters on a question of this sort. In all retail trades minimum prices were fixed by manufacturers and wholesalers for certain articles. He was astounded that a group of business men like those on the General Council should have taken up such an attitude.

Mr. **Metcalfe**: There will be a vote taken on this matter at the next meeting of the General Council. In my view it is better to stop this thing before it becomes rampant than to try and stop a cut that has already been made. The proper course to adopt, I think, is that every area should fix its own minimum charges. If we have to come down to the minimum charge which obtains at the smallest and meanest of kinema theatres then the position will become absurd.

Mr. **Hopkins**: When people can go to a leading theatre in any district for 2d. the picture shown becomes of very little use to other halls in the area which have to run it later on.

The **Secretary** (E. M. Rush) pointed out that it was a general thing to-day in all trades to fix minimum prices which, if they were not adhered to, meant that supplies were cut off.

Mr. **Metcalfe**: We have an instance in our own Trade just now, regarding the prices of carbons.

Mr. **Hopkins**: It is ridiculous to say that you can't ask the help of the renter. The renter is practically a shareholder in the business.

The discussion on this matter was left over until after the next meeting of the General Council.

Children and Guardians

Mr. **Cunningham** called the attention of the meeting to the fact that the West Riding C.C. have recently amended their regulations regarding the admission of children to kinemas. They had now laid it down, he said, that young children could only be admitted if accompanied by an adult, and they had ruled that an adult, for this purpose, must be someone over the age of 16.

Mr. **Metcalfe**: There is really nothing in this. After all, we don't want children in our theatres without an adult to look after them

Condolence

Sympathetic reference was made by the chairman to the loss the Trade has sustained by the death of Mr. Walter Goodall, a prominent exhibitor in the West Riding, and a vote of condolence with the relatives was passed in the usual way.

Arbitrator's Award

The **Secretary** read a letter from the Newcastle branch, pointing out that little or no progress seemed to have been made regarding the new standard film contract, and suggesting that there should now be an arbitrator's award contract. Newcastle members asked for the support of Leeds in this matter.

Mr. **Metcalfe** agreed that they should support Newcastle, but they must keep in mind the fact that it was a very one-sided business. General Councillors seemed to think that they had only to refer this matter to arbitration to have it settled. They could only do that provided the K.R.S. were agreeable, and up to now he had seen no indication that the matter was likely to be referred to arbitration.

When this matter comes up for decision Newcastle will have the support of the Leeds delegates.

Benevolent Fund

Arthur Cunningham made an appeal for extended support to the Trade Benevolent Fund, pointing out that the fund was now losing between £3,000 and £4,000 a year, which was formerly received from Sunday performances. Unless some substantial method of augmenting the fund could be devised, it was likely soon to be faced with a difficult situation to keep its work going.

Pressing on the Tax Fight

Continuing his report of the General Council, Mr. **Cunningham** informed the meeting that it had been decided to launch another campaign to secure some relief in the incidence of the Entertainments Tax, and personally he was very glad that it had been decided to concentrate on securing the abolition of the tax on seats up to 6d.

C.E.A. SUBSIDY FOR FILM INSTITUTE

Policy of £500 Loan Questioned

REPORTING to the Leeds Branch of the C.E.A. on the last meeting of the General Council, Mr. **Cunningham** said that the General Council had decided to make a loan of £500 to the National Film Institute for a period of 12 months without interest It was not quite clear to him, he said, why they should do this, because he understood the Film Institute was to receive a revenue from Sunday performances in kinemas.

Mr. **Metcalfe** said that the Film Institute had no means to carry on its work, until it received this money from the Government. When that money was received the C.E.A. would get their £500 back.

The **Chairman** said he questioned very much whether the Film Institute was really of any value to the Trade. It seemed to him an extraordinary thing that it should be forced on them by the Government and then they should be expected to finance it. A lot of people who concerned themselves with this sort of work were merely busybodies.

Mr. **Metcalfe**: You can't stop this thing going forward. It is established by Act of Parliament, and it will go on whether we want it or not. If our Trade is not represented on it, then quite likely it will be left to what you call busybodies, but if we work with them we can probably have some influence on what they do and how they do it.

My experience when I attended the Conference at York showed me very clearly that the people who are interested in this movement are not busybodies. There were many influential bodies represented at that Conference. It is simply a question of whether we will play with them, or let them play by themselves, and I am quite sure it is going to be more helpful if we co-operate with them.

Arthur Cunningham said that his personal view was that it would be just as well to leave the matter alone. After all, they were entertainment proprietors—not educationists.

Mr. **Metcalfe**: If you don't take an interest, the probability is that there will be kinemas set up in all schools, but if you join with these people and co-operate with them in the work, you will probably get children from the school brought regularly to you.

Harry Hopkins: Unless we have responsible representation at these gatherings the people who attend them would be apt to get quite a wrong idea about us and about our Trade.

It was unanimously decided, on the proposition of Mr. **Battye**, to send a donation of £2 2s. towards the cost of the recent Conference under the auspices of the Film Institute at York.

"A" FILMS PROBLEM

Liverpool Exhibitors at Private Meeting

A special meeting of Liverpool members of the North Western branch of the C.E.A. was held at Liverpool, under the chairmanship of Coun. R. Hamilton Godfrey, on Wednesday of last week to consider the situation.

It was the unanimous feeling of the meeting that the proceedings should not be reported, and no statement be issued to the Press.

Kathryn Crawford and Ray Walker in SKYWAY, which Pathe is Trade showing on Tuesday

SALE OF TRADE-SHOW CARDS ALLEGED

BRISTOL AND THE EQUIPMENT RING

WHEN the presence of the public at Trade Shows was discussed at the last meeting of the Bristol branch on October 17, it was stated by one member that it had been alleged that Trade show cards were being sold, and he pointed out that if there was any truth in this statement it might lead to difficulties.

A member said that on the previous Sunday he had attended a Trade show and had been greeted by one of his patrons who was present, who inquired what he was doing there. It was a humiliating experience.

S. L. Collins said exhibitors must suffer considerably, as people would not pay to see the picture again. Representations should be made to the renters.

The Chairman, A. B. Atkinson, said this matter had been a sore point with Bristol exhibitors for many years. He did not know how tickets got out to the public.

C. W. Scott-Buccleuch said that a good many of the people present at a Trade show did not get in by a renters' ticket; they secured admission by presenting the private cards of exhibitors. It was very difficult for a person in charge of a show to refuse admission in such cases.

The Chairman suggested that there should be a rule that admission would be granted only on the official card issued by the renting company. That would keep out a good many of the people who now secured admission.

On the suggestion of G. H. Blackburn it was decided that a circular regarding the matter should be sent to all Bristol members.

It was pointed out that there was no objection to members of the staffs of other theatres coming to a Trade show, or anyone who was connected with the Trade in any way. The objection was to the presence of people who had no connection whatever with the Trade, and who were very often paying patrons of the kinemas.

Bill-Posting

It was reported by the Secretary, F. Alan Simpson, that 16 further replies had been received to the questionnaire on bill-posting rates, and these showed that rates varied in different districts. It was suggested that these should be collated and the members in districts where the charges showed great variance should be left to take what action they thought fit.

The Chairman said if the territory was divided up into districts and the members got together they could approach the bill-posting firms and endeavour to get a reduction in charges. If they required any help the officers of the branch would be glad to assist in any way possible.

It was decided to leave the matter of the division of the territory to the secretary, who would get into touch with the members in the various sections. So far as Bristol was concerned it was considered that the rates which exhibitors were paying at present were reasonable.

Our Fund

A letter was read from the secretary of the Trade Benevolent Fund regarding the 1933 Gift Scheme. A suggestion was made by Mr. Simpson that the branch should obtain a supply of books of tickets sufficient to let each house have one book and ask the manager to do his best to dispose of all the tickets. The meeting agreed.

The Tax Campaign

Speaking on the next Entertainment Tax campaign, the Chairman pointed out that the same policy would be adopted as last year, though trailers and petition forms would not be used. Members would be asked to supply particulars of their comparative takings on forms which would be sent to them, and to be completed and returned to the auditors at the earliest possible moment.

In addition, members would be supplied with a postcard addressed to the secretary of their branch, and they were asked to send this to the secretary as soon as they had completed their forms in order that he could get into touch with those members who had not done so.

Admission Prices

Mr. Atkinson, in the course of his report on General Council matters, referred to the discussion on cut prices, and said if any member had a complaint of price-cutting in any part of the branch territory they should communicate either with him or the secretary.

Equipment Firms

Attention was drawn to the manufacturers' meeting in London which was being held with the object of eliminating price competition, and the suggestion was made that the C.E.A. should consider means whereby it might become a distributor to its members.

The Chairman said that the matter was a serious one, especially if it was the intention of the manufacturers to push up prices in the same way as had been done in the case of carbons.

A member advised exhibitors to try the G.E.C. carbons, and if, after testing them, they found they compared satisfactorily with the carbons they were using at present, to support the firm making them.

Renters and the Free List

The Chairman mentioned that in a clause in the contract of a new renting company it was laid down that free admissions were not allowed except with the written consent of the renter. When he signed the contract he had added the words, "excepting the existing free list." He advised members to read their contracts carefully.

Depreciation Rates

The question of the allowance for depreciation of talkie apparatus was raised by E. S. L. Collins, who pointed out that. while in the case of sound equipment the allowance was limited to 7½ per cent., other kinds of machinery were given higher rates. For instance, agricultural machinery was allowed 10 per cent.

The Secretary said that talkie apparatus came under the head of electrical equipment, and an agreement had been made by electrical concerns and the Board that the allowance should be fixed at 7½ per cent. for electrical equipment.

Mr. Collins contended that talkie apparatus was on a different footing to ordinary electrical equipment.

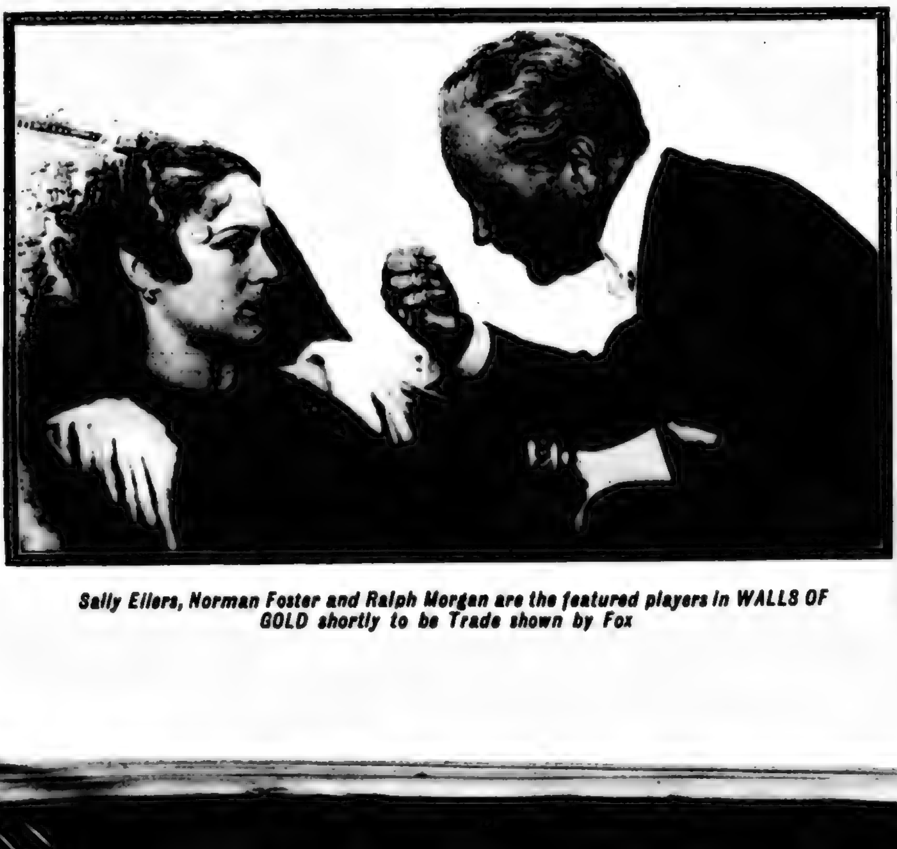
Mr. Simpson said the only thing that could be done in the matter was to take it up with the Board, which the Association was now doing.

Current Charges

Harry Tomkins asked if they had any information as to how the electricity charges in Bristol compared with those in other towns of about the same size. If they could ascertain the rates paid elsewhere and found that the Bristol rates were higher they might be able to make an application for a reduction.

It was agreed that inquiries should be made by the secretary as to what other towns are charging.

At Bournemouth Education Committee, the Rev. C. Bostock sought permission for selected pupils from the elementary schools to attend an exhibition of a missionary film, but the Committee regretted that it had no power to grant such permission during school hours.



Sally Eilers, Norman Foster and Ralph Morgan are the featured players in WALLS OF GOLD shortly to be Trade shown by Fox

VARIED SHORTS FROM FOX

SEVERAL NEW SERIES

FOX will augment their short product by the distribution of fortnightly issues of "Terry-Toons" and of the complete "Tin type" series. Meanwhile, they will continue to offer exhibitors fortnightly issues of the "Magic Carpet of Movietone." This new distribution scheme comes into force on January 8, 1934, on which date the first of the "Terry-Toon" subjects will be released.

"Terry-Toons" are animated cartoons, which are described as grand burlesque on grand opera. The characters sing and chant their lines accompanied by an orchestra, which plays original operatic scores. The cartoons are done in the technique of the serial-melodrama and promise to introduce to the screen new favourites who represent human beings as opposed to the animal characters which are usually found in the cartoons at the present time. Thus, we are to be introduced to Fanny Filch, Oil Can Harry, Strongheart, and other pencilled heroes and villains, who will challenge in popularity the established creations of the screen draughtsmen. The cartoons are executed by Frank Moser and Paul Terry for Educational Pictures, which Fox will distribute both in this country and in America.

"Tintypes" are edited from the old Edison films made before Hollywood was ever heard of. The humour of the ingenious technicalities of these pictures, which thrilled kinemagoers of 1908, is enhanced by an amusing, quick-fire commentary which burlesques the "masterpiece" of screen-craft in its embryonic days.

The "Magic Carpets of Movietone" are the fascinating travelogues which have proved so popular with exhibitors since 1931.

The Fox short product is now being Trade shown with feature pictures.

Subjects which have already been received in this country are:—

"Terry - Toons": "The Banker's Daughter," "Hansel and Grethel," "Tropical Fish," "The Pirate Ship," "The Tale of a Shirt," "Robin Hood," "Forty Thieves," and "Hollywood Diet."

"Tintypes": "Emma's Dilemma," "Great Train Robbery," "Helen of the Chorus," "Twin Dukes and a Duchess," "Man She Loved," and "Heart of Valeska."

"Magic Carpet of Movietone": "The Island of Malta," "Shades of Cairo," "Elephant Trails," "Outposts of France," "Playground of Pan," "Glimpses of Greece," and "The Desert Patrol."

PARAMOUNT'S ROOSTER

More Players and Writers

Continuing the steady building up of their list of acting and writing stars, Paramount announce a new batch of names which have recently been appended to new contracts with the company.

Jack La Rue, who distinguished himself in "The Woman Accused" and "A Farewell to Arms," has just signed a new long-term contract. He is at present working with Esther Ralston and Buster Crabbe in Zane Grey's "To the Last Man."

Francis Martin, screen writer, who has been under contract to Paramount during the past year, has been given a long-term contract as a director. "Tillie and Gus," with W. C. Fields and Alison Skipworth. will be his first assignment.

Marion Dix and Alice D. G. Miller have been given contracts as Paramount writers. Miss Dix will work with George Marion, Jun., on "Cruise to Nowhere."

THIS WEEK'S TRADE SHOWS

More Radio Offerings

(*Continued from page 6*)

A Shot in the Dark (*Radio*)

Cambridge Theatre. 3 p.m.

"A Shot in the Dark," from Twickenham, presents O. B. Clarence in the rôle of a village clergyman, who solves the mystery which follows the death of an eccentric old miser. A jury return a verdict of suicide, but the rector is dissatisfied, and during the reading of the old man's will, at which the whole of the family are present, he forces three of them to confess to the murder, it being revealed that each had made an attempt on the miser's life. The identity of the culprit is said to be withheld until the well-planned and dramatic conclusion.

The part of the miser's niece is portrayed by Dorothy Boyd. George A. Cooper directed.

Song Birds ; Skyway (*Pathe*)

London Hippodrome. 3 p.m.

The programme at the Pathé Trade show partakes almost of the nature of a double-feature of an enjoyable character.

The first of six four-reel comedies made at Welwyn by Wallace and Barry Lupino, "Song Birds," brings to the screen a pair of comedians, whose families have been entertainers for generations, and whose particular brand of humour is of a kind that will appeal to everybody.

The story is that of a couple of down-and-outs, Barry and Wallace, who, deciding to earn a honest penny by singing carols, are invited to a house in a West End square, whose hostess will not start dinner because there are thirteen at table. Wallace and Barry are brought in to fill the gap, and, transformed by an assiduous butler, are made presentable. Here, they manage to cure their host, who has an overwhelming fondness for alcohol, by a drastic method, which eventually leads them to the police, and to subsequent complications that are hilarious in the extreme.

"Skyway"

"Skyway" is a Monogram romance of an air-pilot, featuring Kathryn Crawford and Ray Walker, with Claude Gillingwater, Lucien Littlefield and Jed Prouty in support.

In "Skyway" interest centres around a hot-tempered aviation pilot, whose pugnacity gets him continually in hot water. Thrown into jail after an altercation with a pleasure resort manager, luck appears in the shape of a banker's daughter, who gets him a job in papa's bank. "Flash's" temper makes his stay in each department short. He leaves the bank under a cloud, but at length his status is assured when he saves his employer's money by using his 'plane to run down a crooked financier.

The air sequences are intensely realistic, particularly the episode where "Flash" boards a steamer, apprehends his man, throws him overboard, dives for him, then carries him off to justice in a waiting 'plane.

Bed of Roses (*Radio*)

Prince Edward Theatre. 8.45 p.m.

Constance Bennett has the starring rôle in "Bed of Roses," the picturisation of Wanda Tuchock's novel of the same name.

The story tells of Lorry Evans, who leaves reformatory with the avowed intention of trading her beauty for luxury. By careful planning and utter unscrupulousness, Lorry manages to "hook" her rich [illegible], but discovers that life under even this arrangement is not always a bed of roses. In addition to this, she surprises herself by falling in love with a young [illegible] ends by giving up her glittering luxury to share his boat.

This coarse, unsympathetic rôle is something entirely new for the ultra-sophisticated Constance Bennett, and the fact that she plays it with every mannerism of the type proves her to be an actress of no mean ability. Joel McCrea and John Halliday play the two men in her life and Pert Kelton provides a particularly pungent brand of humour as Lorry's girl friend.

Wednesday

The Roof (*Radio*)

Cambridge Theatre. 3 p.m.

Judy Gunn, Russell Thorndike, Eliot Makeham, Michael Hogan play the leading rôles in "The Roof," a Real Art production, based upon David Whitelaw's novel of the same name.

A bankrupt and crooked solicitor converts to his own use a box of jewels entrusted to him by a client. In order to evade discovery he murders his client, and by doing so automatically places suspicion upon a gang of jewel thieves who are known by the police to be after the jewels. The rôle of the solicitor is played by Eliot Makeham and Russell Thorndike is the jewel thief who is accused of the murder. Judy Gunn and Leo Britt play the young lovers whose romance is interwoven into the main theme.

The manner in which the crime is detected provides the drama.

Saturday's Millions (*Universal*)

Phœnix Theatre. 3 p.m.

After the comedy of "What! No Beer!" and "The Passionate Plumber," Edward Sedgwick has now turned to dramatic romance for his directorial work, and in "Saturday's Millions" he has a story with a college-life background that has innumerable angles for human drama.

It concerns a national sports idol, a young man who is more concerned with the financial side of his college sporting life than of the clean element of sport.

The young sports idol is played by Robert Young, who has as his leading lady, Leila Hyams, whilst the supporting cast includes Johnny Mack Brown, Mary Carlisle, Andy Devine, and Grant Mitchell.

(*Continued in column 3*)

(*Continued from column 4*)

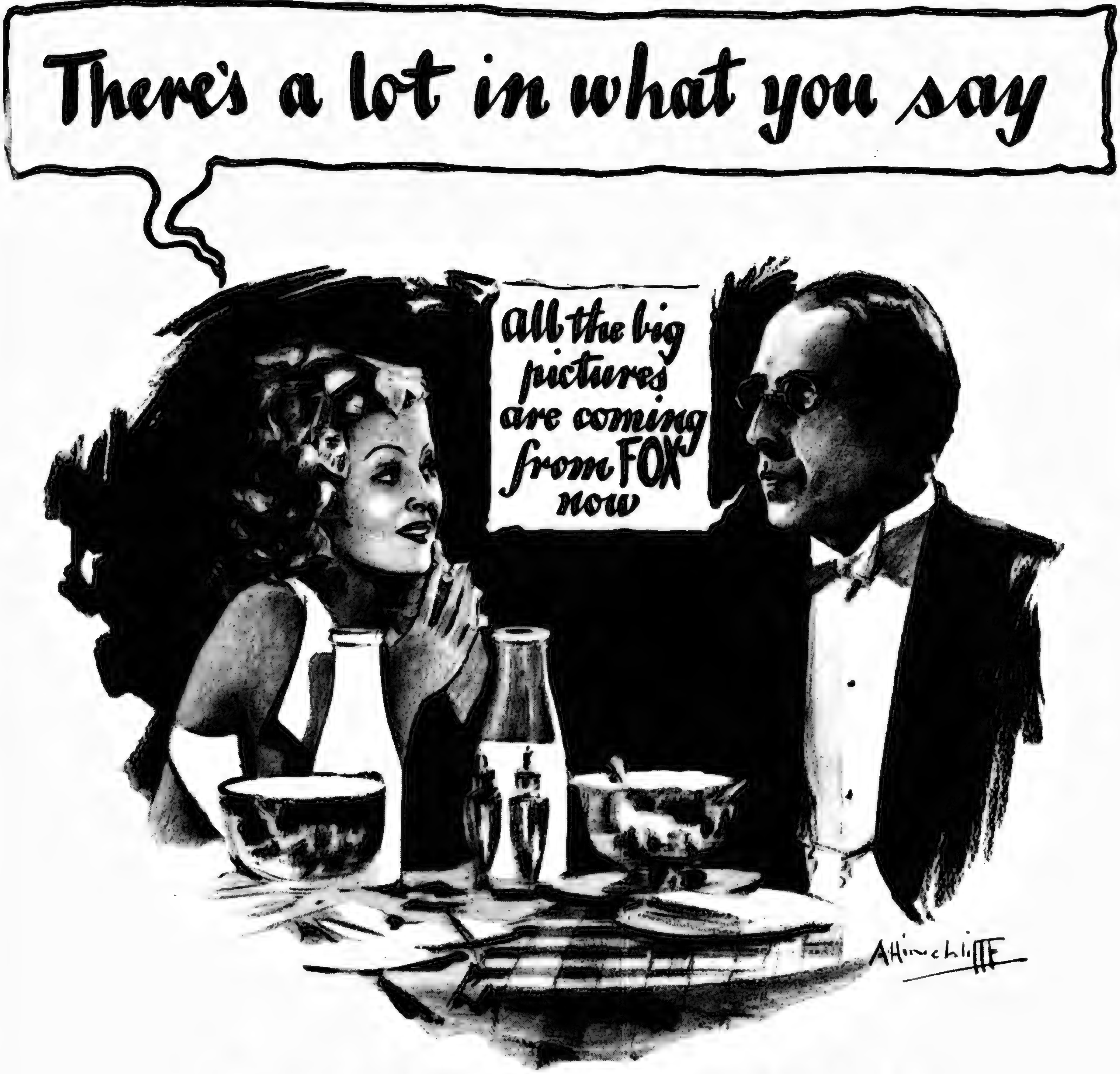
One Man's Journey (*Radio*)

Prince Edward Theatre. 8.45 p.m.

Lionel Barrymore has the biggest rôle of his career in "One Man's Journey," which Radio Pictures are Trade showing on Wednesday evening.

"One Man's Journey" is a remarkably apt title for this picture, for it is essentially a character study of a country doctor told dramatically and effectively. Barrymore enacts the rôle of a country doctor who thrusts aside all his ambitions in order to tend the sick in the small community who look to him for help.

His performance in this film is said to be sincerity itself. May Robson, as the doctor's housekeeper, brings a light touch of comedy to the drama, and four noted young players—Joel McCrea, Dorothy Jordan, Frances Dee and James Bush—provide the romantic interest.


There's a lot in what you say
all the big pictures are coming from FOX now
AHinchliffe

POWER AND GLORY

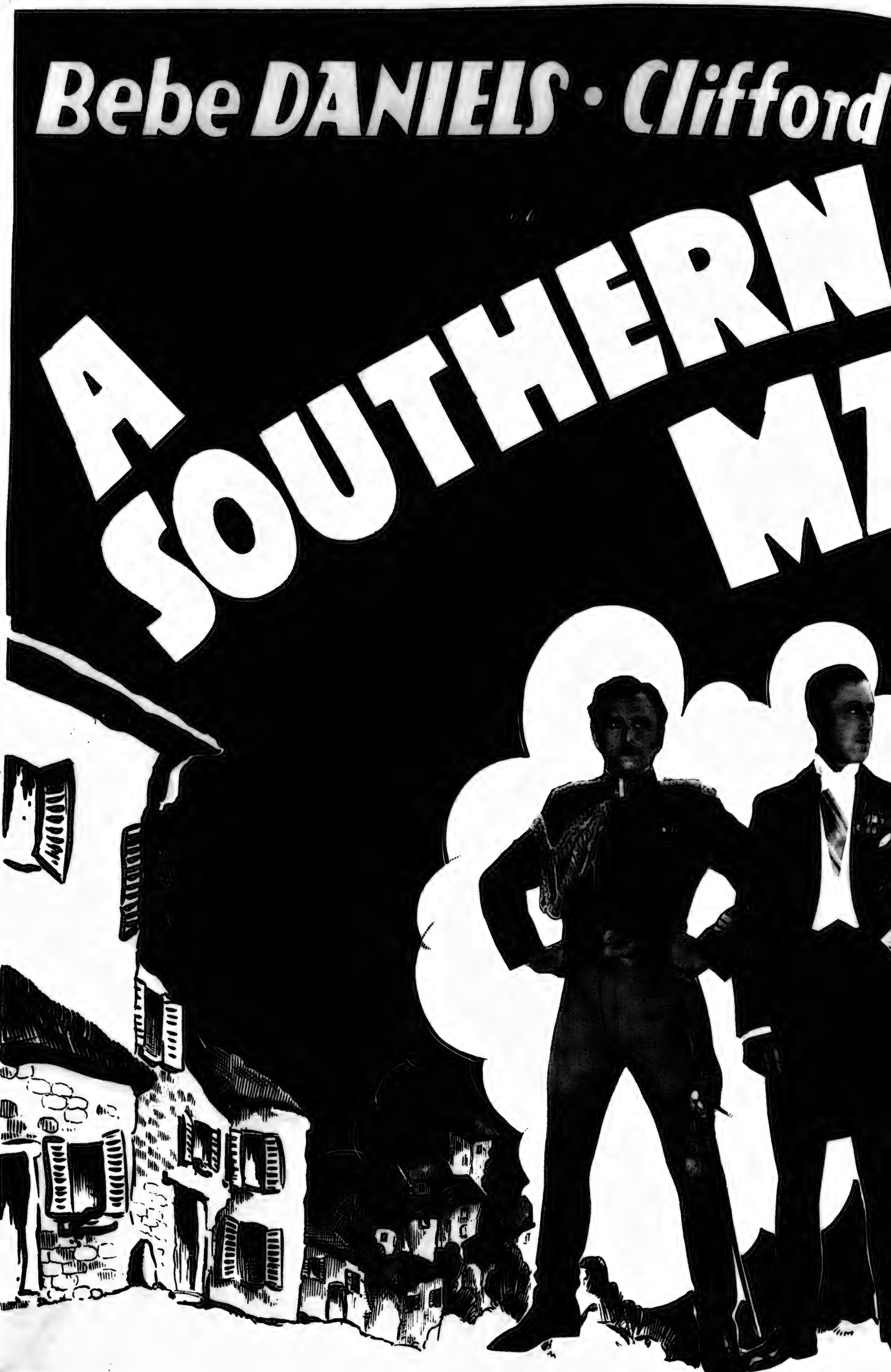
BERKELEY SQUARE

PADDY
THE NEXT BEST THING

THE RIGHT TO LIVE

Lilian Harvey
in

MY WEAKNESS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HAL GORDON

PROVINCIAL TRADE SHOW PRESENTATIONS:

GLASGOW, Regal:
Thursday, October 26, 11 a.m.
BIRMINGHAM, Forum:
Sunday, October 29, 3 p.m.
NEWCASTLE, Grainger:
Tuesday, October 31, 10.30 a.m.
MANCHESTER, Theatre Royal:
Tuesday, October 31, 10.45 a.m.
LIVERPOOL, Forum:
Tuesday, October 31, 11 a.m.
LEEDS, Rialto:
Tuesday, October 31, 11 a.m.
NOTTINGHAM, Scala:
Wednesday, November 1, 10.45 a.m.
SHEFFIELD, Hippodrome:
Wednesday, November 1, 10.45 a.m.
CARDIFF, Queen's:
Friday, November 3, 11 a.m.

directed by
HARRY HUGHES

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NEW FINANCE FOR THE PALACE

B.I.P. CONVERSION PASSED

Increases of Capital

AT last Wednesday's meeting of London Palace (1921), Ltd., C. B. Cochran, who was in the chair, outlined an interesting scheme for the future finance and programme of the Palace Theatre.

It was recalled that the company for the year to March 25 last made a net profit of £6,530, as compared with a net loss for the previous year of £11,079.

"Gay Divorce"

Following the film version of "Dinner at Eight," arrangements have been made for the production of "Gay Divorce" as a musical play. This has necessitated making special arrangements for finance, and it has been found that in order to obtain a suitable production for the theatre it was necessary for the company to furnish part or the whole of the money required.

The company has been successful in prevailing upon two of the directors—Jonas Wolfe and Alfred E. Bundy—to provide the necessary finance through a company in which they are interested, called British Projects, Ltd. Accordingly, an agreement has been entered into with this company. London Palace, Ltd., agrees to pay to British Projects, Ltd., a portion of the weekly rental until such time as arranged, with interest at 5 per cent. per annum. London Palace is to receive 20 per cent. of the profits of the production.

B.I.P. Meetings

The B.I.P.-A.B.C. merger is going forward according to plan. Following the passing of the resolutions for the exchange scheme offered to holders of B.I.P. 8 per cent. preference shares, resolutions have been passed for increasing the B.I.P. capital from £1,500,000 to £3,500,000.

The additional capital is divided into 2,000,000 ordinary shares of 5s. each and 1,500,000 6 per cent. first cumulative preference shares of £1 each. On Monday the necessary resolutions were unanimously passed for the merging of the 6 per cent. and 8 per cent. preference share capital.

Conversion Scheme Passed

The resolutions were moved by John Maxwell, who said that the amalgamation was an entirely spontaneous move on the part of the 8 per cent. shareholders. He pointed out that the holders of the 8 per cent. preference shares would receive a bonus distribution of one 6 per cent. share for every ten held by them.

Replying to a vote of thanks, Mr. Maxwell said he had devoted a lot of time to the merger, which he hoped would result in the company going forward to a period of prosperity that they had not dreamed of.

Increases of Capital

The nominal capital of Gaumont Ideal, Ltd., Film House, 142/150, Wardour Street, W.1, has been increased by the addition of £9,606 beyond the registered capital of £24,220. The additional capital is divided into 9,606 ordinary shares of £1.

This increase is for the purpose of acquiring the undertaking and assets of W. and F., Ltd.

The nominal capital of British International Pictures, Ltd., Film House, Wardour Street, W.1, has been increased by the addition of £2,000,000 beyond the registered capital of £1,500,000. The additional capital is divided into 2,000,000 ordinary shares of 5s. and 1,500,000 6 per cent. 1st cumulative preference shares of £1 each.

This increase is for the purpose (inter alia) of making an offer for exchange of shares to shareholders of Associated British Cinemas, Ltd.

Small Profit but Better Prospects

Speaking at the annual meeting of shareholders of Wath Theatres, Ltd., at Wath, near Rotherham on Friday, Thomas Wade, chairman, said that the adverse balance of the previous year had been reduced from £751 5s. 9½d. to £502 7s. 2d., and prospects were decidedly brighter. Receipts fell considerably in the early part of the year, but towards the end they improved considerably. He referred to "irreparable loss" by death of T. W. Waddington, and said Clifford Wade, who had been elected to fill the vacancy, would be an asset to the company, owing to his extensive experience of the kinema industry. Harry Windle, the retiring director, was re-elected.

Gaiety, Manchester

The Gaiety Cinema (Manchester) is repeating a dividend of 5 per cent. on its issued share capital in connection with its past year's operations.

Market Less Buoyant

Although the activity which prevailed a fortnight ago in stocks and shares of kinema companies was maintained during the past week it failed to produce a total market capital appreciation of the same amount. In fact, a number of declines were recorded in what was generally a firm market.

A particularly weak feature was that of British Lion issues, the Ordinary shares at 2s. showing a fall of 1s., while the Deferred shares were reduced 100 per cent. to 2¼d.

The New Debentures of Gaumont-British declined 2s. 6d. to £96¼, but the First Preference shares showed an appreciation of 3d., while the remaining issues were steady. A. P. P. H. Ordinary were marked ex-dividend at 25s., and the 7 per cent. Debenture stock of U. P. T. showe da depreciation of 20s. to £52. Baird Television Preferred Ordinary declined 3d. to 1s. 3d.

General Theatres Preference provided a good feature at 12s., which is 1s. 9d. higher than for the previous week's quotation, while the Debentures rose 10s. to £93. The only movement in P. C. T. issues was a favourable one of 1s. 6d. for the 7½ per cent. Preferred, which makes the current price for these shares 25s. B. I. P. Preference shares were higher, but the Ordinary were unchanged despite the deduction of the dividend, and A. B. C. Preference and Ordinary were both of a better tendency. Other movements were few, and even these were only small.

Now that the date for the redemption of the Debenture stocks of Denman Picture Houses has passed these stocks have been automatically deleted from the list of quotations. These stocks are being replaced, it may be recalled, by a 5 per cent. First Mortgage Debenture stock, the whole of which will be issued to the Gaumont-British Picture Corporation.

NEW PUBLIC COMPANY.

Wyanbee Theatres, Ltd.—Registered October 17, with a nominal capital of £40,000 in 20,000 7½ per cent. "A" cumulative preference and 16,000 6½ per cent. "B" non-cumulative participating preference shares of £1 each, and 32,000 ordinary shares of 2s. 6d. each. The objects are to acquire the undertaking and all the assets of Luxor (Ealing), Ltd. The first directors are:—John S. C. Beard, F.R.I.B.A., architect; John F. Bradford, company director; A. P. Bigelow, company director; David E. Griffiths, film distributor; Harry K. Randall solicitor; Herbert A. Yapp, company director. Qualification: £500 shares. Remuneration: £100 each per annum (chairman, £150). Secretary: Amy Littler, 1, Somerset Avenue, Raynes Park, S.W.20. Solicitors: W. R. J. Hickman, Randall and Stammers, 3, South Place, E.C.2. The registered office is at Forum Theatre, 142/150, Fulham Road, South Kensington, S.W.10.

NEW PRIVATE COMPANIES.

New Ideal Pictures, Ltd.—Registered October 18. Capital, £100 in £1 shares. Producers of kinematograph plays and films, film manufacturers, editors, printers, distributors and renters, etc. Simon Rowson and Geoffrey H. Rowson are directors. Solicitors: Arthur S. Joseph and Co., 3-4, Paul's Bakehouse Court, Doctor's Commons, E.C.4. Registered office: 3-4, Paul's Bakehouse Court, Doctor's Commons, E.C.4.

Derby Secrets, Ltd.—Registered October 19. Capital, £1,000 in £1 shares. Film producers, film renters, etc. The directors are:—Frank Green, Beames (director of Ace Films, Ltd.), and Joan Harker, secretary. Solicitor: C. G. Adler, National House, 60-66, Wardour Street, W.1. Registered office: National House, 60-66, Wardour Street, W.1.

Rossendale Cinemas (1933), Ltd.—Registered October 16. Capital, £6,500 in 3,960 7½ per cent. cumulative preference and 2,540 ordinary shares of £1 each. Objects: To acquire the business of the Rossendale Cinemas, Ltd. (now in liquidation), and to acquire the Grand Theatre, Rawtenstall, Lancs. The directors are:—James Lamb, Reginald W. Trotter, Stanley Grimshaw, and Mark Lane, junr. Secretary: Bryce M. Hamner. Solicitors: John M. Jones, 81, Dale Street, Liverpool. Registered office: 1-3, Stanley Street, Liverpool.

A. and B. Film Productions, Ltd.—Registered October 16. Capital, £5,000 in £1 shares. Objects: Kinematograph film producers and dealers, etc. The directors are:—Irving Applebaum, 91, Jermyn Street, W.1, film producer; Arthur J. Barling, 8, Lymington Road, Hampstead, N.W.6, merchant; Mrs. Rose A. Barling, 21, Ferncroft Avenue, N.W.3. Solicitor: H. Fishman, 28-29, Cheapside, E.C.2. Registered office: 28-29, Cheapside, E.C.2.

Excelsior Super Cinema, Ltd.—Registered October 16. Capital, £1,000 in £1 shares. The life directors are:—Frank Manches, 4, Crediton Hill, Finchley Road, West Hampstead, N.W.6, shoe merchant, and Jack Koski, 49, Abbey Lodge, Park Road, N.W.8, general merchant (directors of Wembley Cinemas, Ltd.). The above directors are chairman and managing director respectively. Qualification: One share. Secretary: Frank Manches. Solicitors: Bishop and Fenton Jones, 76, Kingsland High Street, E.8. Registered office: 11, Norton Folgate, Bishopsgate, E.C.1.

INCREASES OF CAPITAL.

Regal (Hampstead), Ltd., Dean House, Dean Street, W.1.—The nominal capital has been increased by the addition of £40,000 beyond the registered capital of £100. The additional capital is divided into 40,000 7 per cent. cumulative preference shares of £1 each.

Osborne Theatre (Manchester), Ltd., Imperial Buildings, Oxford Road, Manchester.—The nominal capital has been increased by the addition of £1,000 in £1 shares beyond the registered capital of £5,000

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3 4½	3 6	+ -/1½
" " 7½% Pref.	15 3	15 7½	+ -/4½
A.P.P.H. Ord	25 6	25 - x.d.	—
Assoc. Talk. P. Ord. 5/- ...	- 4½*	- 4½*	—
Baird Televis. 10% Prefd. Ord 5/-	1 6	1 3	— 3
Baird Televis. Defd. Ord. 5/- ...	1 6	1 6	—
Blackpool Tower Ord. £1 ...	65 -	65 -	—
Brit. Cine Theat. Ord. 10/- ...	4 1½	4 1½	—
" & Dom. Defd. 1/- ...	- 3	- 3	—
" " Prefd. Ord. ...	4 -	4 -	—
" In. Films (Props.) 10/- Ord.	- 3	- 3	—
" Inter Pic. 5/- Ord. ...	3 6	3 6xd	—
" " " 8% Pref. ...	17 -	17 6	+ -/6
" Lion Pref. Ord.	3 -	2 -	— 1 -
" " Def. 4d.	- 4½	- 2¼	— 2¼
Gaums. Pic. Ord. 10/- pd. ...	11 -	11 -	—
Gaumont-British Ord. 10/- ...	15 3	15 1½	— -/1½
" " "A" Ord. ...	7 -	7 1½	+ -/1½
" " 5½% 1st Pref. ...	19 6	19 9	+ -/3
" " 4½% New Debs.	£96⅜	£96¼	— 2 6
General Thea. Pref.	10 3	12 -	+ 1/9
" " 6½% 1st Mort. Deb.	£92½	£93	+ 10 -
Ldn & South Super Cin. 2/- Ord.	- 3	- 3	
Mdme Tussauds 1/- Def. ...	2 9	2 9	—
" " £1 Pref. Ord.	27 6	27 6	—
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Moss' Empires £1 Ord. ...	13 1½	13 1½	—
" " £1 Cum. Pref. ...	11 3	11 3	—
" " 6% Deb. ...	£100	£100	—
" " 4% Perp. Deb. ...	£67½	£67½	—
P.C.T. Ord. 10/-	19 10½	19 10½	—
" 7½% Ptg. Pf. Ord. ...	23 6	25 -	+ 1/6
" Cum "A" Pref. £1 ...	26 10½	26 10½	—
" " "B"	26 -	26 - xd	—
" Const. 7% Pref. ...	23 1½	23/1½	—
Stoll P.T. Corp.	3 3	3 3	—
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
" " " 7% 1st Mort. Deb.	£53	£52	— £1/-

£1 Shares unless otherwise stated. *Nominal.

TORPOINT FAILURE

Audience of Seven Persons

At the examination in bankruptcy of John William Strutt, kinema proprietor, of Carbeile House, Torpoint, Cornwall, before the Registrar at Plymouth, debtor said he took over the Gem Kinema at Torpoint in October of last year. He had no capital, but his wife lent him £100, which amount came in notes through her father. When he took over the kinema it had been closed for two years. He took £52 during the opening week, and similar amounts for a few months. Then the receipts fell away.

Debtor added that he was unable to get the films he wanted, and on one occasion there were only seven persons in the kinema. At present his wife was running kinemas at Torpoint, Millbrook and Callington, and he transferred the talking apparatus from one place to the other. His liabilities amounted to £300.

It was decided to adjourn the examination until November 17, it being stated that Mrs. Strutt would pay £50 in part payment of the liabilities.

NAMES in the NEWS

Record of Men and Movements

Irish Sweep Luck—N.W. Carnival—Dan Leno's Gift to Stanley Rogers—Birmingham Changes

HIS previous dancing associations made F. J. Smidmore the ideal choice as M.C. of the North-Western C.E.A. Carnival last week. He also proved himself a clever entertainer. His whistling and vocal solos through the microphone proved a great hit, but one wondered what was the significance of his announcement through the microphone that "the next tune 'Stormy Weather,' is dedicated to Stuart Levy, of A.B.F.D."

Bert Miller, of A.B.C., and R. P. Rutherford, of the Queen's circuit, assisted Mr. Smidmore, and their efforts, together with those of Coun. Hamilton Godfrey and P. N. Hamner, chairman and vice-chairman, respectively, of the North-Western branch of the C.E.A., ensured the success of the evening. Both of the last-mentioned had a busy night and had little time for dancing. Certainly, the function was a "winner" socially and there was no doubt also from the "box-office" point of view.

Councillor "'King Kong"

Coun. Hamilton Godfrey, chairman of the North-Western branch, enjoys a good joke, even when it is against himself. At the Kinema Carnival on Friday, he related that on the previous day he was sitting on the front seat of the motor-car which was conveying Laura La Plante and Nancy Browne from the station to the hotel. One youngster, pointing to the film stars, said:—

"D'you see that lady there, she's Laura La Plante and the other lady is Nancy Browne."

"Who's that man sitting in the front?" asked a fellow-urchin.

"Oh," came the quick rejoinder, "that's King Kong."

A Pioneer in Preston

The Star, Preston, which has been under various managements in its short history, and for a time was in the A.B.C. circuit, is now under local control. **Leonard Briggs**, who has Bradford associations, is running it, with **James Pringle** as manager. Mr. Pringle came from Aberdeen and is a former variety artiste, but has Preston associations in that his father, Alf Pringle, was a movie pioneer in the town some 30 years ago.

Mr. Pringle, with the idea of encouraging an interest in local musicians and giving a helping hand to artistes hit by the talkies, has introduced musical interludes on Friday evenings by a piano accordian band entirely composed of Preston musicians, and conducted by Harry Ramsden. The innovation has proved so popular that he contemplates extending it to three nights a week and running his own shows. He was in the vaudeville world himself for 22 years, and by a coincidence made his last appearance on the stage at Preston Hippodrome.

Newtown Changes

In his new appointment at the Newtown Palace, Birmingham, **C. Kirms**, who comes from the Tudor, King's Heath, Birmingham, renews association with a house of which he was assistant manager some years ago. Mr. Kirms was for many years manager of the Grand, Handsworth, Birmingham. The future activities of **F. Hood**, whom Mr. Kirms succeeds, are not at the moment known, but with his wide knowledge of both the kinema and variety business it should not be long ere one reads of a new appointment. Prior to his office at the Newtown Palace he was for a number of years in the managerial chair of the Metropole Theatre, Snow Hill, Birmingham.

Chris. Kirms' successor at the Tudor is **Alex. Tuck**, who has been controlling the Springfield since its acquisition by its present owners from the Parker Circuit, has relinquished his appointment. Mr. Tuck, prior to his Birmingham appointment, was for a considerable time in the managerial chair of the Picture House at Warwick.

Charles Aldridge's New Charge

Work is being speeded up on the Regal Kinema, Coalville, and it is to be ready for opening early in November. Originally the Olympia, the house has been reconstructed, and the management placed in the hands of **Charles Aldridge**, who has been at the Theatre Royal, Loughborough, for the past two years, and was prior to that at the Empire and Premier Dance Hall, Loughborough. The Regal and the Grand are on the Deeming Circuit, which has also acquired kinemas in the Staffordshire area.

Pioneer's New Post

Arthur Dagnal, one of the pioneers of the Industry of the West Country, is now installed in control of the newly opened Regal, in Castle Circus, Torquay. For over fourteen years Mr. Dagnal was in charge of the Burlington, Torquay.

A Civic Tribute

It is not too often that the labours of our public men are adequately recognised and when it does occur there is bound to be an excellent reason for the tribute. A case in point occurred last week when **Ald. R. Beresford**, Deputy Mayor of Newcastle (Staffs) and chairman of the North Staffs branch, was presented with a handsome electric clock, in recognition of his services as chairman of the Newcastle Mayor's Charities Committee. Mr. Beresford's work in this and other connections has been widely appreciated.

Five members of the Bristol Hippodrome staff who shared a Sweep ticket

Six members of the staff at the Bristol Hippodrome, with the *nom-de-plume* of "Windy," drew Seraph Boy in the Irish Sweep draw. They are George A. Higgs, the manager of the house; G. McLeod, assistant manager; Miss F. Bartlett, secretary; F. Wilton; Miss Simmonds (cashier), and Miss Derrick, another member of the staff. Mr. Higgs is a member of the *Kine.* "Company of Showmen," and we are sure his fellow members will congratulate him upon his luck.

Irish Sweepstake luck also came to Wardour Street on Saturday when ticket S.R.J.-B.P. 48875 drew Steve Donoghue's Cambridgeshire mount Eroica. The owners are **Stanley Mumford**, cameraman on the Universal Talking News staff, and his family. Within a few hours of the ticket being drawn, Mumford was inundated with liberal offers to purchase an interest in it, and it is understood that he will accept one of these.

Among those who drew £100 was a syndicate of 14 members of the staff of the Star Illustration Works.

A Tyneside Loss

A very real loss has been sustained by the Industry by the death last Saturday of **Stanley Rogers**, who was one of those lovable men whose very presence made for general good humour. During his 75 years there was no side of the public entertainment industry with which he was not associated.

He started his career on the legitimate stage and was particularly happy in comedy rôles, being for many years a member of that happy combination of players, the Compton comedy company. It was not long, however, before he found his true metier in management, and built up the Stanley Rogers Circuit. He was also a clever producer, and was proud of recalling that it was in Newcastle, at the Tyne Theatre (now the Stoll Picture Theatre) that he produced, about 40 years ago, the musical comedy, "Orlando Dando," with Dan Leno as principal. At the close of the run Dan Leno presented Mr. Rogers with a gold sovereign purse, a gift which he greatly treasured and proudly exhibited to friends. Mr. Rogers also wrote and produced a number of pantomimes.

A Record of Service?

The importance of the forthcoming offerings for Sterling has necessitated the strengthening of its sales force, and coincident with the news of the presentation of "The Love of You" is the announcement of the appointment to the London area sales force of H. T. Redfern, whose association with the Gaumont Co. extends over a period of 22½ years, surely a record of service with one firm in the kinema Trade.

Another appointment of interest is that of **L. H. Behan** in Yorkshire and Lincolnshire, who has given up the local independent renting agency which he has conducted for a number of years, to join the Sterling sales force.

R. M. Hatfield, managing director of Western Electric, is combining pleasure with business during his holiday. He left last week for a holiday cruise in the Mediterranean on the *Orandora Star*, and is taking the opportunity of visiting the foreign offices of Electrical Research Products Inc. situated in that area. Mr. Hatfield is expected back at Bush House about the beginning of November.

The many friends of **Nathan Blaskey**, of Sheffield, will regret to hear he is very ill and was removed to a nursing home last week. He is reported to be making satisfactory progress.

Since **Percy B. Broadhead**, of the well-known Manchester family concern, took over the King's Palace and the Hippodrome, Preston's only legitimate theatres now, he has gone in more for first-runs. He aims to put the Palace properly on the map. His manager is **Mr. Sims**, who succeeded Walter Hume when the latter was transferred to the Hippodrome after running the Palace for seven years. Plans are in progress for making the Palace equal in local standing with the recognised "town" houses. It has been beautifully redecorated.

SPECIAL SHOWS FOR CHILDREN

Over 1,000 school children attended another special exhibition of films, organised by the Bath Children's Kinema Council, at the Beau Nash, Bath, on Saturday morning.

The films comprised a selection from the adventures of "Mickey Mouse," and a French film, entitled "A Scout's Honour."

In future these exhibitions will be given monthly. The organiser is Miss J. Phillips, headmistress of the Oldfield Infants' School, Bath.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Berkeley Square (Fox)—American.	89 min. (U)	Leslie Howard, Heather Angel, Valerie Taylor.	Romantic drama, an exquisite fantasy delicately treated by an excellent cast and brilliantly directed. Emotional appeal irresistible and detail perfect.	**Excellent proposition for high-class halls with an outstanding chance of winning the approbation of the masses. Above the heads of children.**
***Commissionaire (M-G-M)—British.**	72 min. (U)	Sam Livesey, Barry Livesey, George Carney.	Unpretentious domestic drama flavoured with naive patriotism, which finds its inspiration in the proud army of civilian soldiers. The story is thin, but the major characterisation is sound, and sentiments popular.	**Fair average quota entertainment for unsophisticated audiences. Suitable for children.**
Dangerous Age (First National)—American.	67 min. (A)	Frankie Darro, Dorothy Coonan, Edwin Philips.	Documentary drama, a simple human tale of youngster's reaction to the depression, vigorously and spiritedly told. Excellent juvenile characters, strong human interest, spectacular presentation, and clever direction.	**Very good popular booking, should appeal to youngsters.**
Important Witness, The (Sterling)—American.	60 min. (A)	Noel Francis, Donald Dillaway, Noel Madison.	Spirited gangster drama, with new backgrounds and convincing characterisation. Pleasing love interest, modest thrills, and popular comedy relief.	**Good average supporting entertainment for the masses. Juvenile appeal slight.**
***Jewel, The (Paramount)—British.**	67 min. (U)	Frances Dean, Hugh Williams, Eric Cowley.	Simple crime drama with strong comedy element, adapted from a story by Edgar Wallace. Direction weak, but characterisation sufficiently good to build up fair, average entertainment.	**Useful quota supporting feature. Safe for children.**
***Laughter of Fools, The (Fox)—British.**	43 min. (U)	Pat Paterson, Eliot Makeham, Helen Ferrers.	A thin, transparent comedy drama, which offers mild entertainment for uncritical audiences.	**Moderate quota booking for the masses. Suitable for children.**
***Right to Live, The (Fox)—British.**	73 min. (A)	David Burnaby, Pat Paterson, Richard Bird.	Naive but exciting British melodrama, the transparency of which is skilfully cloaked by slick treatment, sound characterisation and elaborate production work.	**Good stuff for the masses and youngsters.**
Ship of Wanted Men (Butcher)—American.	65 min. (A)	Dorothy Sebastian, Fred Kohler, Leon Waycoff.	Vigorous melodrama, unfolded on the high seas, with a powerful story, cleverly characterised. Good atmosphere and popular love interest.	**Good two-feature programme proposition for popular and industrial audiences. Unsuitable for children.**
Solitaire Man, The (M-G-M)—American.	66 min. (A)	Herbert Marshall, Elizabeth Allan, Lionel Atwill.	Polished crime drama, rather artificial on story values, but put over by a powerful and popular cast and shrewd direction. Love interest strong, and thrills expertly dispensed.	**Safe average programme booking with box office star. Should not harm the juvenile mind.**
***Southern Maid, A (Wardour)—British.**	85 min. (U)	Bebe Daniels, Clifford Mollison, Lupino Lane.	Colourful romantic comedy with music, lavish adaptation of the popular stage success. Story a trifle thin, but cast attractive and resourceful. Music tuneful, humour bright, and presentation brilliant.	**Refreshing light entertainment for all classes, including children. An obvious box-office proposition.**

* A British Picture.

REVIEWS FOR SHOWMEN

Dangerous Age

First National. American (*A*). *Directed by William Wellman. Featuring Frankie Darro, Dorothy Coonan and Edwin Philips.* 6,100 *feet. Released March* 5, 1934.

THIS drama, a simple, human tale of three youngsters who find themselves drawn into the depression, and strive heroically to find their own salvation, is definitely American in sentiment, and slight in story values, but such is the sincerity and cleverness of the juvenile characterisation, and the cunning of the treatment, that harmless propaganda is skilfully and successfully disguised as rousing popular entertainment.

Every emotion is touched, and spectacular presentation completes the good work. Very popular booking.

Story.—Eddie and Tommy, staunch friends, leave home when their parents are hit by the depression, and resolve to fight their own battles. They board a freight train, and discover Sally, a young girl in the same plight as themselves. She joins them, and their fight for existence starts.

Tommy loses a leg while jumping from a train, but the trio remains intact and eventually joins a band of young vagrants. Fights with the police follow, and the youngsters ultimately find themselves in a police court, where a kindly magistrate helps to solve their problem.

Acting.—Frankie Darro contributes a remarkably clever study as Eddie, and plumbs the emotional depths with astonishing accuracy for one so young. Dorothy Coonan is delightful as Sally, and Edwin Philips is natural and completes the trio as the injured Tommy.

Grant Mitchell, and Claire McDowell head the strong supporting cast.

Production.—The story of this film is not strong, but it is topical, and fine human drama, skilfully drawn from the youngsters' reaction to the depression, of which they are innocent victims, emerges from the intelligent and subtle exploitation of the theme.

Their desire to help their parents, their fruitless struggle against overwhelming odds, and their resort to unconstitutional means to save the situation are productive of spirited entertainment into which is skilfully blended humour as well as pathos. The juvenile players bring the document to life and, by their fine work, establish strong appeal.

Settings and Photography.—The opening domestic collegiate sequences are realistic, and quickly establish purpose, the struggles of the three modern musketeers is accompanied by vivid detail, the accident to Tommy strikes a poignant note, while the skirmishes between the vagrants and the police are exhilarating and spectacular. Lighting and photography are very good.

Points of Appeal.—Unusual but interesting, human, and entertaining subject, irresistible juvenile portrayal, clever treatment, spectacular presentation, and powerful feminine appeal.

The Ship of Wanted Men

Butchers. American (*A*). *Directed by Lew Collins. Featuring Dorothy Sebastian, Fred Kohler and Leon Waycoff.* 5,972 *feet. Release date not fixed.*

VIGOROUS melodrama, unfolded on the high seas, with a good story presented with that power and punch which always appeals to the masses. The characters around which the plot is woven are vividly etched, and the gripping situations are relieved by romance and humour. Convincing atmosphere completes the popular entertainment.

Story.—Five men and one woman, all with criminal records, make their escape from America in a schooner, captained by one of them, John Holden, who protests his innocence. Out at sea, Holden picks up Irene Reynolds from a private yacht, and it is later revealed she has shot her host in defence of her honour. The other passengers covet Irene, and when the party gets rough, Holden wirelesses for the Navy and has them arrested. He is pardoned, and Irene learns that the wounded man has recovered.

Acting.—Dorothy Sebastian is quite attractive as Irene, Leon Waycoff acts with restraint as Holden, and Fred Kohler, Maurice Black, James Flavin and Gertrude Astor draw clever supporting characters.

Production.—The central idea is a good one, and its potentialities are handled with sound dramatic skill by the producer and the competent players. Most of the situations are of the rough-house variety, but they are kept within bounds and are softened by humour and romance, both of which take popular shape. The development does not avoid the obvious, but it has that pace and vigour which compel concentration and cause the situations to grip.

Settings and Photography.—Although the action is confined to a schooner, there is plenty of movement, and the authenticity of the background imparts the necessary touch of colour to the drama. Lighting and photography are satisfactory.

Points of Appeal.—Powerful story, competent treatment, good suspense, bright humour, pleasing romance, and vigorous and refreshing atmosphere.

Berkeley Square

Fox. American (*U*). *Directed by Frank Lloyd. Featuring Leslie Howard, Heather Angel and Valerie Taylor.* 8,049 *feet. Release date not fixed.*

ROMANTIC drama, an exquisite and fragile fantasy, brilliantly adapted from John L. Balderston's stage success, which connects the present with the past by a spiritual love which transcends time and circumstance. The story is presented with a delicate touch which stimulates the imagination, and allows it willingly to accept the illusion and find in it tender emotional inspiration.

Leslie Howard, in the principal rôle, rises to heights seldom seen on the screen; his sensitive and subtle display of the actor's craft makes the picture a thing of rare beauty. The atmosphere is flawless, and Frank Lloyd's genius brings out all the humour, pathos and fine sentiments af the exquisite play.

Here is one of the greatest love stories ever screened, and how many will recognise it it is impossible for us to conjecture, but one thing is certain, if it meets with the measure of success it deserves outside of high-class halls where its appeal is certain, box-office records will be broken.

Story.—Peter Standish, a young American, inherits a house in Berkeley Square and, on reading the diary of the original Peter Standish, who came from New York in 1784 to marry his cousin, Kate Pettigrew, feels that he has a definite connection with the past. He becomes so obsessed with the idea that finally his mind leads him back until we see him pick up the threads of the original Peter's life.

Knowing the history of his ancestors whom he meets face to face, he is able to speak of the future with an uncanny accuracy which horrifies them and leads them to believe that he is possessed of the devil, and Kate Pettigrew, his betrothed, shrinks from him with fear.

He meets and falls in love with her sister, Helen, and a spiritual connection is established. Peter, however, realises that history has decreed that he shall marry Kate, and he returns to modern times to wait in celibacy until death shall lead him to his beloved.

Acting.—Leslie Howard's performance as Peter Standish is one of great sensitiveness and power. He mirrors the feelings of the character with tender, moving fidelity, and gently toys with emotions without ever touching a harsh or indelicate note. Truly a remarkable portrayal.

Heather Angel also displays perfect technique as Helen, and her emotional reactions are in harmonious accord with those of the star. Valerie Taylor is good as the shrinking, mystified Kate, and Irene Browne, Colin Keith-Johnston, Ferdinand Gottschalk and Juliette Compton draw clever supporting characters.

Production.—This delightful picture is a "Smilin' Through" of the spirit and intellect, and its fantasy and beautiful illusion must be accepted without question for its fine tender qualities to be appreciated.

The romantic qualities are of an entirely different nature, and can only vibrate to the response of a sympathetic and understanding audience. It will be seen that this is no ordinary picture; let us hope that its extraordinary qualities will win the approbation of everybody and reward Jesse Lasky for his courage in bringing real art by way of perfect entertainment to the screen.

Settings and Photography.—Berkeley Square of the present day and of the eighteenth century is presented in flawless and colourful detail, the costumes and interiors are faithful, while the journey of the hero to the past and back again is carried out with fine, plausible imagination. Lighting and photography are excellent.

Points of Appeal.—Clever, delightful and appealing story, brilliant performance by star, perfect support, bold, imaginative and understanding treatment, tender romance, rich humour, and perfect atmosphere.

The Right to Live

Fox. British (*A*). *Directed by Albert Parker. Featuring David Burnaby, Pat Paterson and Richard Bird.* 6,550 *feet. Release date not fixed.*

ROUSING British melodrama, the baldness of which is cleverly cloaked by superlative technical qualities, convincing characterisation, and shrewd and experienced direction. The actual story is transparent, but the vigour and sweep of the production carries all before it and leaves no time to dwell on the artlessness of the situations.

Good stuff for the masses, and quota at that.

Story.—Sir George Kessler, a famous chemist, discovers an antidote for poison gas, and his desire for civilisation at large to profit by his formula is endorsed by his fellow-directors. Roger Stoneham, an unscrupulous financier, determines to get information concerning the formula, and forces Hugh Latimer, Kessler's secretary, whom he has in his power, to accommodate him.

The blame for the breach of confidence is planted on Richard Fulton, another employee, engaged to Kessler's daughter, June. With the required information, Stoneham proceeds to gain financial control of Kessler's company, but Kessler determines to outwit him by giving his formula to the world. As a last resource, Stoneham plans to kill Kessler, but Fulton, with the aid of June, outwits him at the last moment and the villain is himself killed.

Acting.—David Burnaby is very good as the humanitarian Kessler, and acts with a dignity equally suited to the laboratory and boardroom. Pat Paterson is quite charming as June, Francis Sullivan is effective as the villain Stoneham, and Lawrence Anderson is clever as the frightened Latimer. In fact, the only weak character in the play is that played by Richard Bird as Fulton.

Production.—When seriously analysed this film is nothing but old, unblushing melodrama, but the veneer of modernity and sophistication, achieved by skilful characterisation, elaborate treatment, and resourceful direction, enables the film to rise above its plot.

Everything that the masses demand is here, and it is dispensed with a slickness which makes for success.

Settings and Photography.—Domestic, commercial and laboratory interiors are effective, the detail is realistic, and the culminating thrill, depicting the spectacular exit of the villain, is well timed and executed with showmanship. Lighting and photography are very good.

Points of Appeal.—Artless, lively story, exciting sequences, robust villainy, pleasing romance, good characterisation, smooth development, bright presentation and direction.

The Important Witness

Sterling. American (*A*). *Directed by Sam Newfield. Featuring Noel Francis, Donald Dillaway and Noel Madison.* 5,430 *feet. Release date not fixed.*

SPIRITED gangster melodrama which rings the changes successfully on a familiar theme, by presenting it against the novel backgrounds. The development is brisk, and it is charged with holding drama, sure suspense, and appealing romance, effectively punctuated with bright humour. The types are convincingly drawn, and the vividness of the characterisation plays no small part in the success of the popular entertainment. Good, average two-feature programme proposition, and one of convenient length.

Story.—Ellen, a hotel typist, witnesses the murder of Farnum, a notorious gangster, the blame for which is planted on her friend, Ruth, the dead man's mistress. The killers kidnap Ellen to prevent her from talking, but Steve Connors, her friend, a motor-coach driver, aids her to escape, and between them they bring about the apprehension of the killers, and Ruth's release.

Acting.—Noel Francis gives an intelligent performance as Ellen, and her acting, rather above the average, strengthens the story. Donald Dillaway is vital and engaging as Steve. Dorothy Burgess is adequate as Ruth, and Noel Madison is true to type as the leader of the killers.

Production.—The story is not original, but it is put over with punch and disarming naïvete. The rough stuff is tempered with popular humour, and pleasing romance cements the essential ingredients. The atmosphere is good at all times, smooth action leading to thrilling suspense.

Settings and Photography.—The opening sequences move rapidly, while the escape of the girl and the capture of the crooks on a 'bus lead to lively thrills. Lighting and photography are good.

Points of Appeal.—Robust, straightforward story, good characterisation, adequate treatment, unusual presentation.

A Southern Maid

Wardour. British (U). Directed by Harry Hughes. Featuring Bebe Daniels, Clifford Mollison and Lupino Lane. 7,633 *feet. Release date not fixed.*

COLOURFUL romantic comedy with music, a lively story of a romance that repeats itself, gorgeously adapted and suitably amplified in the process from the popular stage success. Although the conventions of musical comedy are strictly observed, the entertainment drifts pleasantly from the limitations of the stage, the scope of its presentation adding to its all-round picturesqueness.

The simple plot is handled with infectious enthusiasm by a capital cast, led by Bebe Daniels, and the humour is none the less effective for being of the evergreen variety. The original musical numbers, of course, speak for themselves.

A close stable companion to "The Maid of the Mountains," this ambitious B.I.P. picture is set fair to repeat its forerunner's success and prove another British box-office winner.

Story.—Juanita, beauty queen of San Giorgio, is betrothed by her father's orders to Francesco del Fuego, the local grandee. She, however, has a decided preference for Willoughby Rawdon, an Englishman, and shows it by eloping with him to England. Many years later, Jack Rawdon, Junior, goes on a pleasure cruise and meets and falls in love with Dolores, a distant connection of Juanita's family. Her father desires that she should marry Francesco del Fuego, but history again repeats itself, for, after much excitement, she, like her relative, disregards paternal command and elopes with Jack.

Acting.—Bebe Daniels plays the dual rôle, which does not tax her acting ability, with charm and spirit, and invests it with glamour. Clifford Mollison, also in a dual rôle as Rawdon, performs confidently and with a sense of humour, Lupino Lane employs good pantomimics in a low comedy part, and Harry Welchman, Morris Harvey, and Nancy Browne contribute valuable service in support.

Production.—The fabric upon which this musical comedy is woven is a trifle thin, but the pattern, nevertheless, takes popular shape, and is cunningly embellished with bright gags and spirited by-play. Although many of the lines have long since lost their pristine brightness, the manner in which they are delivered enables them to survive repetition and score the laughs.

The romantic sentiments are refreshing, and achieve clear continuity and full expression through the medium of the particularly tuneful musical score.

Settings and Photography.—The staging has real splendour, the interiors being artistic, the exteriors picturesque and the fiesta scenes one gorgeous bloom of colour and rhythm. Lighting and photography are excellent.

Points of Appeal.—Title, strong and box-office cast, clean comedy, refreshing and spirited romance, excellent musical score, and superlative presentation.

The Laughter of Fools

Fox. British (U). Directed by Adrian Brunel. Featuring Pat Paterson and Eliot Makeham. 4,277 *feet. Release date not fixed.*

A SLIGHT, transparent comedy drama, just another quota picture, more helpful to the renter than the exhibitor. The story is slight, and few of the players succeed in rising above its limitations. The action, too, is restricted to very ordinary interiors. A very simple picture, the main booking angles of which are its convenient length and ability to furnish the smaller exhibitor with British product.

Story.—Mrs. Gregg, a priggish woman, desires to find a wealthy husband for her daughter, Mabel, and pounces upon Captain Vidal, a rich youth, friend of her son, Bertie. In the household are also Mrs. Gregg's henpecked second husband, and her penniless niece, Doris.

Just as she thinks that the stage is set for marriage between Vidal and Mabel, Vidal falls for Doris. At this juncture old Gregg foolishly buys a house at an auction sale, and adds to Mrs. Gregg's troubles. She proceeds to upbraid her husband and Mabel, but the property turns out a good investment, and old Gregg, Doris and Vidal depart from the house, leaving the other members of the Gregg family flat.

Acting.—Pat Paterson has winning charm as Doris, and Eliot Makeham draws amusing character as the sly, likeable Gregg, but D. A. Clarke Smith, Derrick de Marney, Helen Ferrers and Joan Melville make hard and unsuccessful work of the supporting characters.

Production.—The Cinderella theme is usually a safe foundation upon which to build popular light entertainment, but on this occasion little is made of the safe ingredients. The humour is forced and obvious, and the romantic qualities too tame to arouse interest. The dialogue is also weak and impedes the action, while the directorial work is sadly lacking in imagination. In fact, the entertainment is nebulous and does little else but eat up celluloid for quota purposes.

Settings and Photography.—The interiors are very ordinary, but lighting and photography are satisfactory.

Points of Appeal.—Quota angles and accommodating length.

The Jewel

Paramount. British (U). Directed by Reginald Denham. Featuring Hugh Williams, Frances Dean and Eric Cowley. 6,003 *feet. Release date not fixed.*

SIMPLE crime drama, with a strong comedy element, adapted from the story by Edgar Wallace. The direction is weak, but the acting is well above the average, and the promising portrayals of the leading players justifies its place on the average industrial programme. Useful quota booking, with exploitation angles in the author.

Story.—Frank Hallam, a young man-about-town, is afraid that his aunt, Madame Venheim, will be robbed of a valuable jewel, but she only laughs at his fears. He has reason to believe that his cousin, Maude Carleigh, is going to steal the jewel during a party, and in order to prevent a family scandal he kidnaps her accomplice and persuades Jenny Day, a shop girl whom she resembles, to take her place. Mabel steals the jewel, but Jenny gains possession of it. Before she can pass it on to Frank, however, it is stolen by her fiancé. Then follows a chase for the recovery of the jewel, but after Frank saves Jenny from the rough treatment of her lover, it is revealed that the jewel is a fake, Madame Venheim having taken the wise precaution to put the real one in safe custody.

Acting.—Hugh Williams has an easy, likeable and confident way with him as Frank, and Frances Dean is attractive and talented as Jenny, and Eric Cowley is amusing in a silly ass rôle. Jack Hawkins, Mary Newland and Annie Esmond all contribute sound work.

Production.—The first four reels of this picture are holding, entertaining and amusing, but the last two reels are dramatically weak. Fortunately, the acting atones to some extent for the weakness of the direction and the looseness of the development. The resourcefulness and attractiveness of the stellar players save the picture by bringing harmless entertainment of a definite popular character to the artless situations.

Settings and Photography.—The interiors are elegant, but the kidnapping of the cousin's accomplice is very feebly carried out, while the culminating chase in a fair-ground, intended to put punch in the climax, borders on the ludicrous. Lighting and photography are fairly good.

Points of Appeal.—Author's name, simple romance, artless humour, and good individual characterisation by an attractive young cast.

Commissionaire

M-G-M. British (U) Directed by Edward Dryhurst. Featuring Sam Livesey, Barrie Livesey and George Carney. 6,545 *feet. Release date not fixed.*

UNPRETENTIOUS domestic drama, a naïve piece of flag-waving built around the Corps of Commissionaires. The propaganda is feeble, and the story is obvious, but the sentiments are of a popular calibre and the sincerity of the major characterisation is such as to make them ring true. The staging is adequate, while showmanship plays a prominent part in the ending, which strikes a patriotic note. Fair average quota entertainment for unsophisticated audiences.

Story.—Sergeant George Brown returns to civilian life after many years abroad and joins the Corps of Commissionaires, a decision which does not meet with the approval of his ambitious son, Tom, who is a snob. By a strange coincidence, Brown becomes commissionaire to a firm of estate agents to whom Tom is cashier. Tom, who has meanwhile left home, gets into the toils of a syren, and foolishly parts with £100 belonging to the firm. To shield his guilt he tells his employer, Col. Gretton, that the money has been taken from his desk, and suspicion falls on his father. When he realises the trouble he has caused, however, he makes a clean breast of things, and Gretton, who turns out to be his father's old Colonel, promises to stay proceedings provided that Tom joins the colours and follows in the old tradition. Tom, who has learned that he can no longer despise the uniform, acquiesces, and all ends well.

Acting.—Sam Livesey is a trifle too heavy handed in his portrayal as Sergeant Brown, but Barry Livesey is good as Tom, and George Carney contributes a bright humorous study. The female element, represented by Hannah Jones, Betty Huntley-Wright and Julie Suedo, however, is weak and characterless.

Production.—The problem of the soldier who returns to civilian life too late to learn a trade, and the good work done by the Corps of Commissionaires to alleviate his problems, is the inspiration behind this picture, but the good idea is not too skilfully dramatised. However, its domesticity is popular, so are its sentiments.

Settings and Photography.—The detail is quite good, and lighting and photography are satisfactory.

Points of Appeal.—Simple, human and patriotic sentiment, disarming naïvete of the document, adequate characterisation, and quota angles.

The Solitaire Man

M-G-M. American (A). Directed by Jack Conway. Featuring Herbert Marshall, Elizabeth Allan and Lionel Atwill. 5,978 *feet. Released April* 9, 1934.

A MACHINE-MADE essay in crime and bluff, wrapped in conventional romance, the strength of which lies in the attractiveness of the powerful cast, every member of which does his or her level best to bring life to the theatrical situations and build up popular drama and suspense.

The pace is smooth, and helps to cloak the obvious, while the unusual backgrounds heighten the effect. Safe average programme booking, with a star who means something at the box-office.

Story.—Oliver, a jewel thief, decides to retire and marry Helen, his beautiful accomplice, but is prevented from carrying out his good intentions by Bascom, another confederate, who foolishly steals a necklace from the British Embassy in Paris, thus incriminating them all. Oliver resolves to return the jewels to the safe, but while on the job a police inspector is shot dead by unseen hands.

Oliver then decides to leave France hurriedly with his accomplices, and boards the London 'plane. Once on board, Wallace, a man who claims to be a detective, attempts to arrest Oliver, but he is confident that Wallace is the murderer of the inspector. Then follows a battle of wits, while the 'plane is fogbound in mid-air, resulting in the confirmation of Oliver's suspicions and his lucky escape from the law.

Acting.—Herbert Marshall gives a characteristic, polished portrayal as the gentleman crook, Oliver; Elizabeth Allan is attractive and natural as Helen; Lionel Atwill has no difficulty in dominating the situation as Wallace, and Mary Boland, May Robson, and Ralph Forbes all do well in supporting rôles.

Production.—The end of the picture can be seen clearly soon after it opens, but the manner of reaching it leads to popular artifice in which crime, comedy, thrills, and romance play an important and effective part.

The cast contains talent and personality, and it is handled competently by the producer, who successfully relies on its members to bring their resourcefulness to bear in putting over the rather hackneyed situations. The technical side of the film is good, and this smooths off the machine-made, but nevertheless widely marketable, article.

Settings and Photography.—Early detail is elegant, and is accompanied by a few surprises, while the situations aboard the cross-Channel 'plane carry suspense and thrills, if not reality. Lighting and photography are good.

Points of Appeal.—Popularity of crime plays, box-office cast, popular romance and humour, and occasional thrills.

SHORTS OF THE WEEK REVIEWED

FIRST NATIONAL

THE OPERATOR'S OPERA. American (U). Featuring Donald Novis. Two reels. Release date not fixed.—A bright and original musical extravaganza, with varied and clever talent, and elaborate presentation. Very good short feature.

BARBER SHOP BLUES. American (U). Featuring Claude Hopkins and his Orchestra. One reel. Release date not fixed.—An essay in red-hot rhythm effectively exploited. Good fill-up.

FOX

A PLAYGROUND OF PAN. American (U). One reel. Release date not fixed.—A delightful Magic Carpet travelogue, which takes the audience to the Isle of Rhodes, strong in history of Greek mythology. The photography is excellent.

SCOURING OF THE SEVEN SEAS. American (U). One reel. Release date not fixed.—An exhilarating novelty short which reveals the hazards faced by the enthusiastic news-reel cameramen. Unusual short feature.

SHADES OF CAIRO. American (U). Release date not fixed.—The beauty spots of Cairo are clearly illustrated in this absorbing Magic Carpet interest short. The photography is outstanding. Very good fill-up.

THE GREAT TRAIN ROBBERY. American (U). One reel. Release date not fixed.—Another hilarious Tintype novelty short which picks upon an early Edison melodrama for its fun-making. Capital fill-up.

THE TALE OF A SHIRT. American (U). One reel. Release date not fixed.—The rough treatment meted out to one laundry provides this Terrytoon cartoon with the object of its theme. The draughtsmanship is clever, and the synchronisation of the musical accompaniment is perfect. Good cartoon offering.

THE HEART OF VALESKA. American (U). One reel. Release date not fixed.—A bright Tintype novelty short which burlesques an old Edison epic. The humour lies in the crisp and witty commentary.

THE FORTY THIEVES. American (U). One reel. Release date not fixed.—This Terrytoon cartoon has a novel theme, set to appropriate music. Attractive fill-up.

FOR THE MAN SHE LOVED. American (U). One reel. Release date not fixed.—Another Tintype burlesque, which makes lively sport of an early Edison melodrama. The commentary is really clever, and the laughs follow in brisk succession.

ROBIN HOOD. American (U). One reel. Release date not fixed.—This novel Terry Toon cartoon presents a miniature comic operetta, based on the colourful character from which it gets its title. Very good fill-up.

M-G-M

BEAUTY AND THE BUS. American (U). Featuring Thelma Todd. Two reels. Release date not fixed.—A lively slapstick comedy dealing with the misadventures of two girls who win a car in a raffle. The staging is good and the wisecracks bright. Useful comedy booking.

SHERIDAN SAID IT. American (U). Featuring Charlie Chase. One reel. Release date not fixed.—Army comedy with an original theme and lively situations. Good presentation, and lively and laughable performance by star. Safe stuff for the masses.

PALE FACE. American (U). 674 *feet. Release date not fixed.*—A wild Indian melodrama, brightly burlesqued through the medium of the cartoon. Another useful Flip the Frog fill-up.

MUSICAL FILM REVIEWS. British (U). Series of 10. 1,000 *feet approx. each. Release date not fixed.*—Numbers 1, 2, 3, 4, 6, 7, 8, 9 and 10 were shown. There is some excellent talent in these shorts, including the Modernique Quartette, the Nile Players, Stanelli and Edgar, Albert Sandler, Terence McGovern's Band and Trio, Phyllis Stanley and Arthur Travers, but each item is presented with very little imagination, the result being a repetition of artists and entertainment. Still, the turns are drawn from established favourites, and the individual work of the artists alone is sufficiently good and varied for the items to win a place in the average programme.

PARAMOUNT

BALANCE. American (U). One reel. Release date not fixed.—An exceedingly interesting Sportseye short which takes for its subject the importance of balance in every branch of athletics. Very good fill-up.

SING SISTER SING. American (U). 784 *feet. Released March* 5, 1934.—Particularly good song cartoon featuring "The Three X Sisters," a talented and versatile trio.

P.D.C.

OLD AND NEW LONDON. British (U). Series of 12 *one-reel interest films. Release date not fixed.*—The first three of this excellent new series of British shorts were shown, the titles being "The Strand," "St. James's Park," and "The Tower of London." They have been produced with exceptional intelligence and imagination, and are of unusual topographical interest, the director delving into the rich history of the known and unknown streets and by-ways visited. The compilation is neat and smooth, and the development is accompanied by informative and entertaining commentary, cleverly written and delightfully delivered by Felix Aylmer. The photography, too, bears comparison with the best. These British shorts certainly reach a high standard and can be depended upon to please on any programme.

UNIVERSAL

KING KLUNK. American (U). One reel. Release date not fixed.—An exceedingly clever cartoon which burlesques "King Kong" and does the job thoroughly. Excellent fill-up.

STRANGE AS IT SEEMS. No. 32. *American (U). One reel. Release date not fixed.*—Queer and interesting facts are introduced into this novelty short, which is well up to the standard of its predecessors. Good fill-up.

CONFIDENCE. American (U). One reel. Release date not fixed.—A very moderate Oswald cartoon, the theme of which deals with America's reaction to depression.

WARDOUR

ANIMAL GODS. American (U). Two reels. Release date not fixed.—A unique and exceptionally interesting picture dealing with Indian mysticism. The subject is cleverly compressed, suitably illustrated, and accompanied by arresting commentary. Good short feature, particularly for high-class halls.

SUNDAY LABOUR CONCESSIONS AT BRUM

Revised Rules Permit Employment Every Other Sunday

THE case for some modification of the Sunday opening conditions imposed by the justices in the early part of the year has convinced the Public Entertainments Committee.

Subject to the approval of the full body of justices at a meeting which is to follow the Annual Licensing Sessions on November 2, it has been decided to permit the employment of a kinema worker on every other Sunday.

The existing condition provides that no worker, whether paid or unpaid, shall be employed on more than one Sunday in any three consecutive Sundays.

This has been most difficult to comply with, especially in the operating chambers of modern kinemas where, under the justices' regulations, a stipulated number must be on duty during public performances.

The granting of the request for a revision in favour of the general body of exhibitors in the city is appreciated by the Trade. It is indicative also of the advantages of the Birmingham system, under which joint private discussions take place from time to time, between representatives of the Public Entertainments Committee and the local C.E.A.

The allocation of the charity money will be announced by the justices at their forthcoming meeting. Meanwhile, there appears to be small hope of any part of the money in hand being returned to the local Trade Benevolent Fund.

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LIVERPOOL BENCH AND S.O.

KINEMA SUNDAY YIELD AVERAGES £3 3s.

The Theatres and Public Entertainments Committee of the Liverpool Justices in their annual report state that, in December last, on the application of the North-Western branch of the C.E.A., permission was given for the opening of 42 kinemas. In the case of five kinemas the whole proceeds were given to various charities, and in the other cases, in accordance with the condition of the permission, 15 per cent. of the gross takings were paid to the Merseyside Hospitals Council. The total amount received by that Council amounted to £117 4s. 11d., the highest amount contributed being £18 3s. 3d., and the lowest amount 18s. 6d. The average for the 37 kinemas was therefore £3 3s. 4d.

Permission was also given by the Committee to open all kinemas throughout the city on Sunday, March 26, one of the conditions being that a sum representing a minimum of 20 per cent. of the gross takings should be paid to the clerk of the justices. The C.E.A., however, decided not to avail themselves of this permission "in view of the high percentage imposed by the magistrates as to the contribution to charity."

Sally Eilers in WALLS OF GOLD (Fox)

FILM SOCIETY SHOWS

TO CONTRIBUTE CHARITY PERCENTAGE

THE Croydon Corporation has agreed to the opening of the Picture House, North End, on Sundays by the Croydon Film Society. The application was made subject to various conditions.

The Council, however, insists on the retention of the condition which requires 7½ per cent. of the gross admission takings (after deduction of entertainments duty) to be paid to the borough accountant for transmission to the Kinematograph Fund and to be applied to charitable objects.

In the case of the Film Society's performances, the gross admission takings will mean the total amount received by the Croydon Film Society during the year ending October 31, 1934: (*a*) for members' subscriptions, and (*b*) from the sale of admission tickets for or to guests of members, less such an amount (if any) as may be fixed by the Council as the proportion of members' subscriptions attributable to objects of the society not connected with the exhibition of films on the premises on Sundays.

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Fighting Parsons

Hard Words at Bristol

Speaking at the annual meeting of the local Lord's Day Observance Society at Bristol, the Rev. T. Davies, pastor of Kensington Baptist Chapel, said, with reference to the opening of kinemas on Sunday: "The kinemas have been knocked down once or twice in Bristol with a force they won't forget in a hurry. If, however, they take up the cudgels again we shall be ready for them."

Rev. F. E. Coryton, of Weymouth, said it was very important that Bristol should maintain its position and keep the Sunday kinema out, as it was a help to smaller places to be able to point to Bristol and say that a great city like Bristol did not want picture houses on the Sabbath.

News From All Quarters

Leon Poirier as Exhibitor—Royal Visit to Leicester—Broadhead's Preston Plans—A Sheffield Will

Leon Poirier, the director of many French films, has been appointed by M. André Citroën as the director of his "Cinema des Voyages," which occupies an apartment in the huge premises used as a showroom in Paris.

The Southend Council—which has now included Shoeburyness in its area—has confirmed the permission of the Palace Kinema, Shoeburyness, to continue to open on Sundays. An annual payment of £20 to charities will have to be met.

The Gaumont Hippodrome, Southend, that recently reverted to vaudeville, after trial of mixed vaudeville and talkies, is now open on Sundays with a double-feature film programme. It is rumoured that in the New Year the Hippodrome will become exclusively a talkie theatre.

First Aid for Patrons

The Croydon Corporation has agreed to the exhibition of the film, "Damaged Lives," on certain conditions, one of which is that a qualified attendant is to be present to render first-aid whilst the film is being shown.

Eastbourne Watch Committee has viewed the film, "Virtuous Isidore," at the request of the manager of the Pavilion, and decided that no objection be raised to the film.

The executive of the Birmingham and Midland Cinema Trades Benevolent Fund have, during the past week, invested a further £100 in Birmingham Corporation Stock, making the total of their investments up to £4,900.

An application for a kinematograph licence in respect of the Rollo Skating Rink, Tunstall, was before the Stoke-on-Trent City Council last week, and it was decided to defer their decision until the premises had been inspected by a sub-committee.

The Mayor and Mayoress of Northampton were present, together with local clergy, at a private view of "Cavalcade" on Friday at the Exchange Cinema, Northampton. P. J. Thornton, manager, issued the invitations and was rewarded by mention in sermons and Press comment.

Foden's Band, this year's winners of the Crystal Palace trophy, will take part in a concert at the Regent, Hanley, on Sunday.

Royalty at Leicester

Bert Cole, proprietor of the Trocadero, Leicester, where H.R.H. Princess Helena Victoria received purses on Wednesday in aid of the Y.M.C.A. Jubilee Fund, was thanked for making the necessary arrangements and presenting such a capital programme.

The Lord Mayor and Lady Mayoress of Stoke-on-Trent, and other public representatives, attended the first showing of "Cavalcade" at the Regent, Hanley, on Monday. Leslie C. Rogers, manager, received the party.

Thieves broke into the premises of Morrisons, of Leicester, the makers of the well-known talkie equipment, but luckily nothing of importance was taken, and it is thought they were disturbed.

The Chairman of the Crediton Carnival Committee gratefully thanked Mr. Arthurs and his co-directors of the Palace last week when the local Carnival Queen, with her retinue and the committee, attended a performance as the guests of the management.

The annual kinema ball at Merthyr Tydfil, a function which attracts attendance from all over the South Wales area, will be held on January 11. Tickets, the issue of which is limited, will be 5s. each.

Swansea Watch Committee has granted permission for not more than twenty persons to stand in the auditorium of the Regent Cinema, Mumbles.

Percy B. Broadhead, of the well-known Manchester showman family, who has taken over Preston's remaining legitimate theatre, the Hippodrome, and also the King's Palace Kinema, has had both these houses newly decorated and equipped, and plans to put on films in a big way at the Palace, with first-runs his objective.

Mrs. Burns, licensee of the Electra Kinema, Cheadle, has obtained permission to open between the hours of 8 p.m. and 10.30 p.m. on Sunday, October 29, the performance to be promoted by, and the whole of the proceeds to be handed to, a local hospital.

Pathé's have a first time in England premiere of "Song Ends" at the Gaiety, Manchester, this week. London has the show next week, but, meanwhile, Pathé are anxious to see the effect of the film upon Manchester audiences.

Bury Alterations

Many attractive alterations have been carried out at the Theatre Royal, Bury, where J. R. C. Hamilton is manager. A charming lounge with a giant café adjoining has been installed and the foyer has been arranged in drawing-room style, with a bright fire burning. It has become quite a popular rendezvous.

Merseyside Film Institute Society held its first show in the Picture Hall a few evenings ago, when Pabst's "Don Quixote" and Paul Rotha's "Contact" were shown. Ingram Knowles, the hon. treasurer, states that in giving these pre-views, they were helping to bridge the gap between London and the provinces.

Phillip Wake, of Sheffield, chairman of Newark Cinemas, Ltd., left estate valued at £83,321, with a net personalty of £76,752. The whole of the property is left to his widow absolutely.

The introduction on the façade of the Wicker P.H., Sheffield, of coloured runner lights and flood-lit posters have brought the house into brilliant prominence and attracted increased patronage.

A charity performance in aid of the funds of Sheffield and district work for the blind was given at the Regent, Rotherham, on Sunday.

The annual film concert in aid of the funds of the National Institute for the Blind was given at the Regent, Sheffield, on Sunday evening.

Electrical experts attending Electricity Week at Barnsley, with members of the Barnsley Council, magistrates, and public officials, paid a visit to the Empire super kinema, Barnsley, to inspect talkie apparatus. A special matinee was also given.

MR HUMPHREY WELLS

On Thursday, British Lion is Trade showing STRIKE IT RICH, an original comedy starring George Gee, supported by Gino Malo, Betty Astell and Davy Burnaby. Leslie Hiscott directed

RADIO CONCENTRATES ON BIG PRODUCTIONS

ALL-STAR FEATURES SCHEDULED

Grea List of Contract Players

THE e mous success which has atten l Radio's super productions and t fact that two new pictures, "Mor ng Glory" and "One Man's Journey," ha e recently established new box-office rec ds at the Radio City Music Hall, has res ted in the studio concentrating on "all- r" features during the ensuing year.

With its star policy as an ideal, a number of us players, including Diana Wynyard, e Brook, Boris Karloff, Charles F Walter Huston, Conrad Nagel, Sara ritza, Robert Young, Wynne Gibson, M on Nixon, Nils Asther, Reginald ny, Victor McLaglen, Gene Raymond, n Errol, Skeets Gallagher, Leslie Bank Douglas Montgomery and Ralph Bell y, have signed contracts to appear und the Radio banner in one or more prod ctions.

Box-Office ssets

These pre-e inent box-office names join the imposing rray of talent already under contract to Radio. This includes Katharine Hepburn, Constance Bennett, Ann Harding, John and Lionel Barrymore, Irene Dunne, Francis Lederer, Leslie Howard, Dorothy Jordan, Richard Dix, Wheeler and Woolsey, Dolores Del Rio and Joel McCrea.

The studio have, in addition to the cream of acting talent, a number of famous authors who are now busily engaged in creating stories which are specially suited to exploit the histrionic talent of the stars, and it is also part of the studio policy to purchase any famous best-seller which lends itself for screen adaptation.

A number of the stars have been allocated parts in forthcoming productions, and the assignments to date are given below:—

Diana Wynyard as the star of "Déclassé," the story of which is now in preparation; Boris Karloff, Victor McLaglen, Reginald Denny, Wallace Ford and Alan Hale, in "The Lost Patrol," a picture which is now in active production.

Clive Brook co-stars with Irene Dunne in "Behold, We Live," after which he will play in three more films, the first being "Family Man."

"Ann Vickers" Completed

Walter Huston, Edna May Oliver and Conrad Nagel are supporting Irene Dunne in "Ann Vickers," the picturisation of Sinclair Lewis's famous novel, which has just been completed.

The cast of the musical extravaganza, "Flying Down to Rio," has been augmented by the addi on of Gene Raymond and Paul Roulien. De res Del Rio, Fred Astaire and Ginger Roge are playing featured rôles in the produc

Charles nd Wynne Gibson are concurre "Aggie Appleby, Maker Men," hey are supported by su Pitts. Farrell and Miss re each to make further pictures under the Radio Pictures banner.

Maritza, Robert Young and Nils er have been assigned parts in support of Ann Harding in "Beautiful" which is now before the cameras.

Vina Delmar is the author of "A Chance at Heaven," to which film Marion Nixon has been assigned a leading rôle in support of a cast including Joel McCrea, Ginger Rogers and ndy Devine.

Skeets G agher has been contracted to appear in ee Radio productions, his first assignmen eing in support of Zasu Pitts and Pert ton in "Dummy's Vote."

Lederer First Film

Franc ederer, the international stage star, m his screen debut in "Man of Two W ," a story of an Eskimo who comes t e complexities of modern civilisation finds life here very involved.

"Sti e," the renowned story by G. W. Hornu has been chosen as a starring vehicle Leslie Banks, the famous English stage s and Irene Dunne has been tentatively n to appear in this film.

The risation of "Little Women," the famou ry by Louisa Alcott, is now completed. the full cast reads: Katharine Hepbu Joan Bennett, Paul Lukas, Eric Linde ouglas Montgomery, Edna May Oliver, nces Dee and Jean Parker.

Gilbe Roland is to play his second rôle opposi onstance Bennett in "The Woman Spy," Ralph Bellamy has just completed part in support of Richard Dix in "Ac of Aces."

In ad ion to the stars listed above, Radio intend t adhere closely to their last season policy grooming a number of young players or stardom, and Bruce Cabot, William argan, June Bewster, Arline Judge, Bill Cagney and Helen Mack, each of whom is rapi y attaining screen popularity, have been arded contracts and will enact featur rôles during the coming year.

SENSATIONAL NEWSREEL

U rsal announces that its two-reel special production, "The World's Greatest Thr ," has been selected by the Chicago World's Fair Committee as the outstanding two-reeler of the year to run for the duration of the Fair.

The film is the most thrilling and sensational newsreel shots ever taken and is varied in its appeal from fires, floods, earthquakes, air, land and sea disasters, in the middle of a dread locust plague, in the midst of the Sino-Japanese fighting, and in dozens of highly dangerous situations.

Katharine Hepburn, the star of MORNING GLORY, who is to play Queen Elizabeth

KATHARINE HEPBURN

AS QUEEN ELIZABETH IN "THE TUDOR WENCH"

BECAUSE the central figure suits the dynamic personality of their latest and most sensational star, Radio Pictures have taken an option on the film rights of "Tudor Wench," a new novel by Thayer, which has just been published in this country.

The central figure in "Tudor Wench" is, of course, Queen Elizabeth, and Katharine Hepburn will have the opportunity of portraying this forthright character during her younger years.

The similarity in character and strong resemblance in features and colouring between the star and Queen Elizabeth should make this a particularly apt choice for Miss Hepburn.

◆

Eight New Pictures in Production

A Radio Rush

Eight new productions are now before the cameras at the Radio studios.

Several pictures have been completed within the last two or three weeks and are now in the cutting rooms. "Flying Down to Rio," starring Dolores Del Rio and Fred Astaire, and "Man of Two Worlds" are now in the cutting rooms.

The eight new pictures now in production are as follows: "Rodney," from Leonard S. Nason's *Saturday Evening Post* story, under George Archainbaud's direction, featuring Walter Huston, Frances Dee and Robert Shane. The company is now filming exterior scenes in the actual locale of the story at Fort Myer, Virginia.

"Wild Birds," under Elliott Nugent's direction, will feature Dorothy Jordan, Tom Brown, Beulah Bondi, and Nydia Westman, with other important principals yet to be cast. The picture is an adaptation of Dan Totheroh's play.

The other five in production are "Once Over Lightly," the Pitts-Kelton co-starring feature, with Adele Thomas and Skeets Gallagher in the supporting cast; "Trigger," the picturisation of Lulu Vollmer's play, with Katharine Hepburn to be starred; "Long Lost Father," to star John Barrymore, the picture based on the novel by the English novelist G. B. Stern; "Hips, Hips, Hooray," Wheeler and Woolsey's new comedy vehicle, with a host of leading ladies, including Dorothy Lee, Thelma Todd, Ruth Etting, Adele Thomas and Thelma White, and "Girl Meets Boy," from an original by Vina Delmar and to team Dorothy Jordan and Joel McCrea.

"Sweet Cheat," in which Ginger Rogers and Bill Cagney have been tentatively cast, will go into production next Tuesday, according to present plans. William Seiter will direct.

Mae West, whose picture I'M NO ANGEL is causing a sensation in the States, is here seen with (r.) G.J. Schaefer, general manager of Paramount

SIX RADIO TRADE SHOWS

CONSTANCE BENNETT IN "BED OF ROSES"

Lionel Barrymore

ALTHOUGH having presented eight pictures (including "Morning Glory") at the beginning of the month, Radio are ready with a further six pictures which will be Trade shown during the next two weeks.

Amongst these six pictures to be Trade shown are three which can safely be described as outstanding. The first of these is Constance Bennett's latest starring vehicle, "Bed of Roses." In this picture Constance Bennett breaks away from the society rôles that she has essayed in recent pictures, and this time goes to the other extreme and plays a cheap little guttersnipe, living on men by her wits and any wallets which happen to be handy.

The star is given admirable support by Pert Kelton, a newcomer to the screen, as the star's girl friend, who swings a wicked hip; Joel McCrea, as the young man who believes in Miss Bennett and is the cause of her regeneration; and John Halliday, who takes her from the pavement and gives her the "bed of roses."

"Bed of Roses" is said to be a return to the type of picture in which Constance Bennett achieved her greatest popularity, and as such should not be missed by exhibitors.

Trade show particulars are as follows: Prince Edward Theatre, Tuesday, October 31, at 8.45 p.m.

Lionel Barrymore's Film

The second of the outstanding pictures in this batch is "One Man's Journey." This is described as an epic of a country doctor, who fights disease aided by only the most primitive medical weapons and is often unpaid for his sacrifice and trouble. Lionel Barrymore plays the part of the doctor and creates another unforgettable rôle.

Although Lionel Barrymore is of necessity the central figure, an exceptionally strong cast is in support. May Robson offers a comical characterisation as the doctor's old housekeeper; whilst Joel McCrea, as the doctor's son, Frances Dee, Dorothy Jordan and David Landau are all in important rôles.

"One Man's Journey" is to be Trade shown on Wednesday, November 1, at 8.45 p.m., at the Prince Edward Theatre.

Marvellous Cameracraft

"The Deluge" is said to be an extraordinary spectacular novelty. Highly imaginative yet vividly realistic, the story describes the destruction of the world, then goes on to picture the dramatic, romantic experiences which befall a few of the survivors.

Opening with an amazing bit of screen mechanics which generates immediate excitement, the film shows a terrific earthquake, razing the chief cities to the ground followed by a tidal wave which inundates the earth with the exception of a few high points. On this isolated strip of land Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore and Fred Kohler work out a romantic drama which incorporates a novel story idea.

"The Deluge" will be Trade shown on Tuesday, November 7, at 8.45 p.m., at the Prince Edward Theatre.

Two from Twickenham

Included in this forthcoming group of Trade shows are two Real Art Productions made at Twickenham. The first, "A Shot in the Dark," is, as the title indicates, a murder mystery drama. It was directed by George Pearson from the novel of the same name by Gerard Fairlie. The cast includes O. B. Clarence, Jack Hawkins, Michael Shepley, Dave Burnaby, A. Bromley Davenport and Dorothy Boyd.

The story opens with the apparent murder of a chronic hypochondriac who is heartily detested by everyone with whom he comes in contact. Several people have apparently attempted to put him out of the way, and the identity of the actual culprit is ingeniously worked out by a mild-mannered clergyman—played by O. B. Clarence.

"A Shot in the Dark" is to be Trade shown on Tuesday, October 31, at the Cambridge Theatre, at 3 p.m.

Intriguing Murder Mystery

Another Real Art Production from Twickenham is "The Roof," which Radio are Trade showing on Wednesday, November 1, at the Cambridge Theatre at 3 p.m.

S. G. NEWMAN, managing director of Radio

This mystery concerns valuable jewels entrusted to a friend by a German before joining the forces in 1914. He leaves a set of questions to be answered by anyone claiming the jewels should he himself not return. A band of crooks hear of the existence of the jewels and set schemes afoot to gain them by the more or less lawful method of impersonating the owner's son, answering the questions and having them legally handed over to them. The complications which ensue and the elucidation of the mystery—which includes a murder—form a very cleverly worked out plot.

London Fog Mystery

Although made in Hollywood, "Blind Adventure," which Radio is showing at the Prince Edward Theatre at 3 p.m. on Tuesday, November 7, has an English locale and characters. The action takes place during one of London's typical pea-soup fogs.

In the chaos of blackness a young American happens upon a mystery and adventure such as he hardly expected in the metropolis. He is aided in its solution by a modern edition of Bill Sykes—played by none other than Roland Young.

Robert Armstrong, Roland Young, Henry Stephenson, Ralph Bellamy and Helen Mack are the principals in this picture.

◆

Eskimo Girl in Francis Lederer's First Film

"Man of Two Worlds"

Kalgutaluk, a twenty-one year old Eskimo girl, has joined the cast of Radio Pictures' "Man of Two Worlds," which is in production under J. Walter Ruben's direction, with Francis Lederer in the starring rôle.

Kalgutaluk, fittingly enough, will play an Eskimo girl in sequences of the production, which have the Arctic North as their locale. Born in an igloo, north of Nome, the Eskimo girl has lived all of her life in Alaska, and her present trip to Hollywood is her first visit to the "outside." She has been in the film city since last March, but is making her debut before the cameras in "Man of Two Worlds."

Although she is a full-blooded Eskimo and has always lived among her people, Kalgutaluk speaks English perfectly, as she attended the public schools of Nome. The English translation of her name is "White Gull." The cast which she joins to date includes Steffi Duna, Sarah Padden, Henry Stephenson, and J. Farrell McDonald. No leading woman has been chosen for the handsome star yet.

Universal's Production Record

TEN PICTURES IN WORK

With ten pictures in front of the cameras at Universal City, Universal reached the highest peak of production for three years.

"Counsellor-at-Law" is nearing completion with John Barrymore, Bebe Daniels, Doris Kenyon, and Thelma Todd heading a gigantic cast, with William Wyler directing.

James Whale is directing "By Candlelight," with Elissa Landi, Paul Lukas, Nils Asther, Esther Ralston and Lawrence Grant.

John Boles and Gloria Stuart are co-starring in "Young Hearts," a big new screen operetta which Victor Schertzinger is directing.

"Bombay Mail" is nearing completion, with Edmund Lowe and Alice White heading a big cast, and Edwin Marin directing.

"Cross Country Cruise" is also in front of the cameras, with Eddie Buzzell directing, and Lew Ayres in the star rôle.

New Musical

Roger Pryor, who made his screen debut in "Moonlight and Melody," has already started on a new musical, "I Like It That Way."

Gloria Stuart is also appearing in a second production, "Madame Spy," which has just started, while "Pirate's Treasure," with Richard Talmadge, and a new James Gleason production, are also keeping the studios busy.

Two for Wynne Gibson

Universal has signed Wynne Gibson on a two-picture contract which will operate immediately.

The star's first picture will be "The Special Investigator," while the second will probably be Tom Buchanan's story, "The Exquisite Thief," for the feminine lead for which Universal have carried out an intensive search.

William Collier, Sen., Alan Dinehart, John Wray and Warren Hymer are also cast in "The Special Investigator."

Alice White Signed

Alice White, the blonde menace in a score of films, and recently in Cagney's picture, "Picture Snatcher," has been signed by Universal on a long-term contract. Her first picture is "Kid Gloves," opposite Chester Morris, to be followed by "The Good Red Bricks."

Edmund Lowe has also received a two-picture contract with the Laemmles, while, following his work in "Only Yesterday," John Boles has been signed for another production.

"BED OF ROSES"

Six more important pictures are to be Trade shown by Radio during the next fortnight. The new batch is headed by Constance Bennett's latest film, BED OF ROSES, a return to the type of story in which she achieved her greatest popularity. It will be Trade shown on Tuesday evening

"ONE MAN'S JOURNEY"

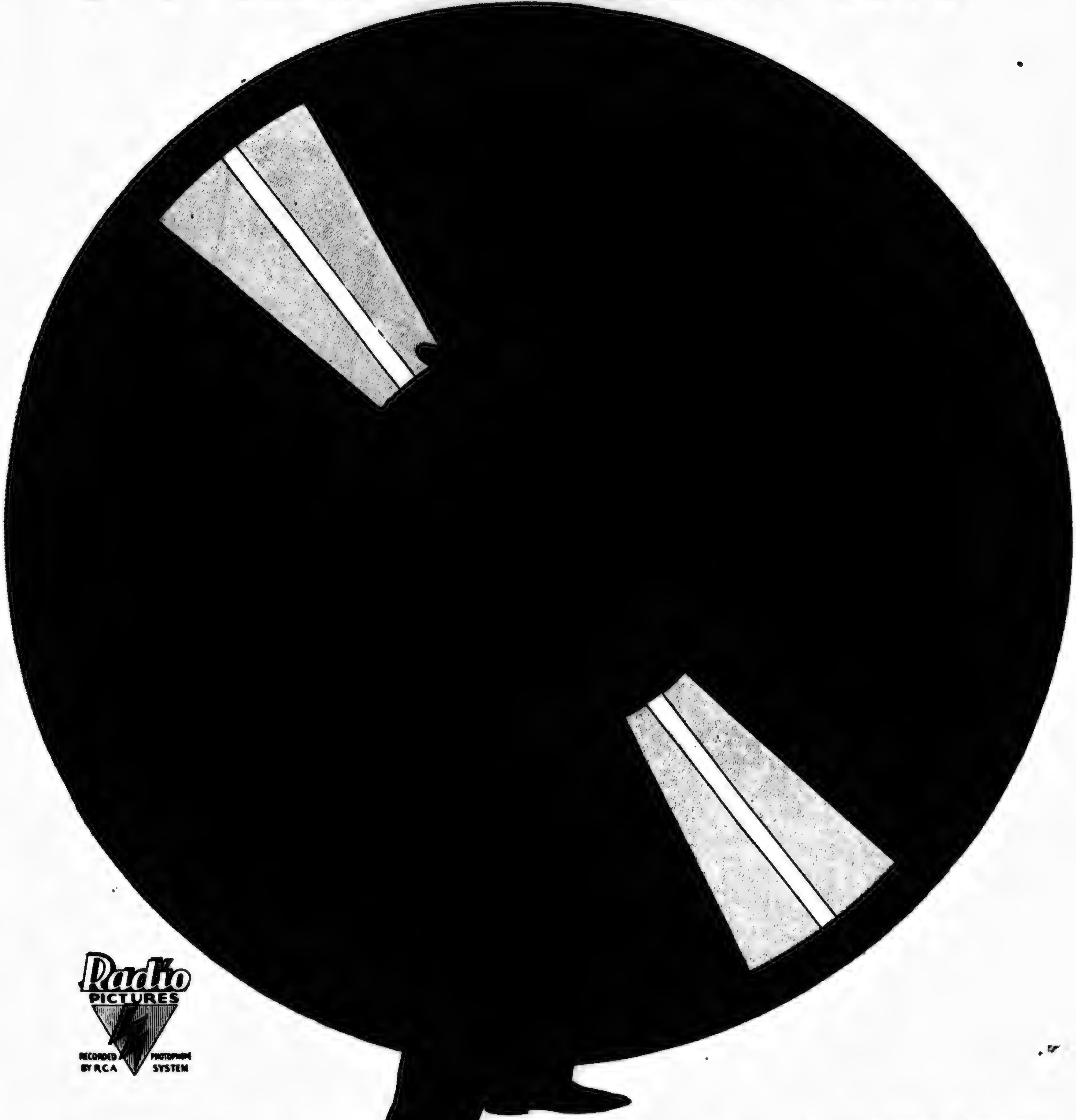
An epic of the country doctor is promised by Radio in ONE MAN'S JOURNEY which is due on Wednesday evening. Lionel Barrymore, who is said to have created an unforgettable role as the devoted and overworked general practitioner, is supported by May Robson, Joel McCrea, Frances Dee, Dorothy Jordan, and David Landau

SHOT IN THE DARK

THE MYSTERY OF SIX MURDERS THAT WERE ONE!

FEATURING

O. B. CLARENCE   DOROTHY BOYD



Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

PRODUCED BY JULIUS HAGEN.

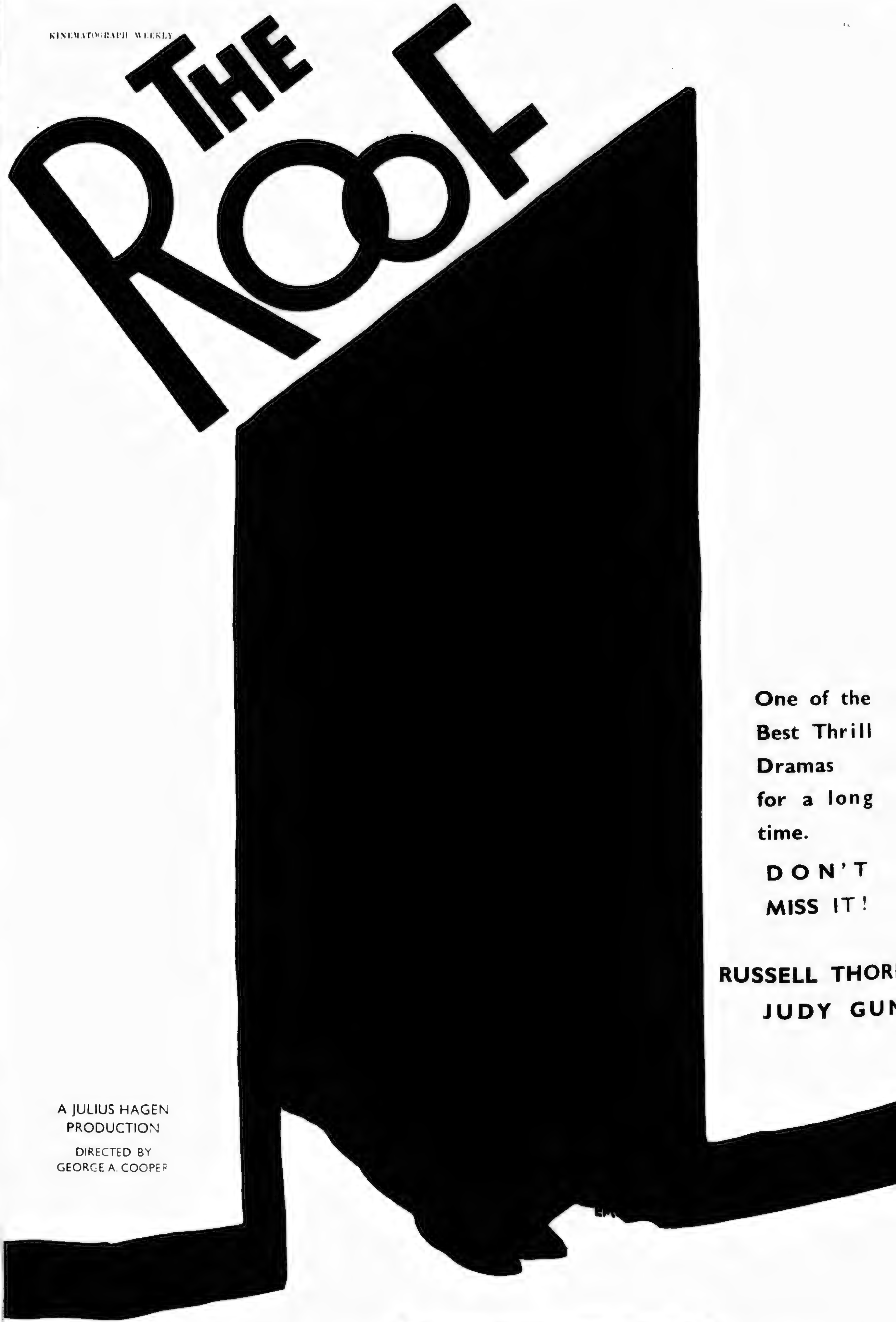
DIRECTED BY GEORGE PEARSON.

TRADE SHOW:

CAMBRIDGE THEATRE

TUESDAY, October 31, at 3 p.m.

RELEASED MARCH 26, 1934



THE ROOF

One of the
Best Thrill
Dramas
for a long
time.

DON'T
MISS IT!

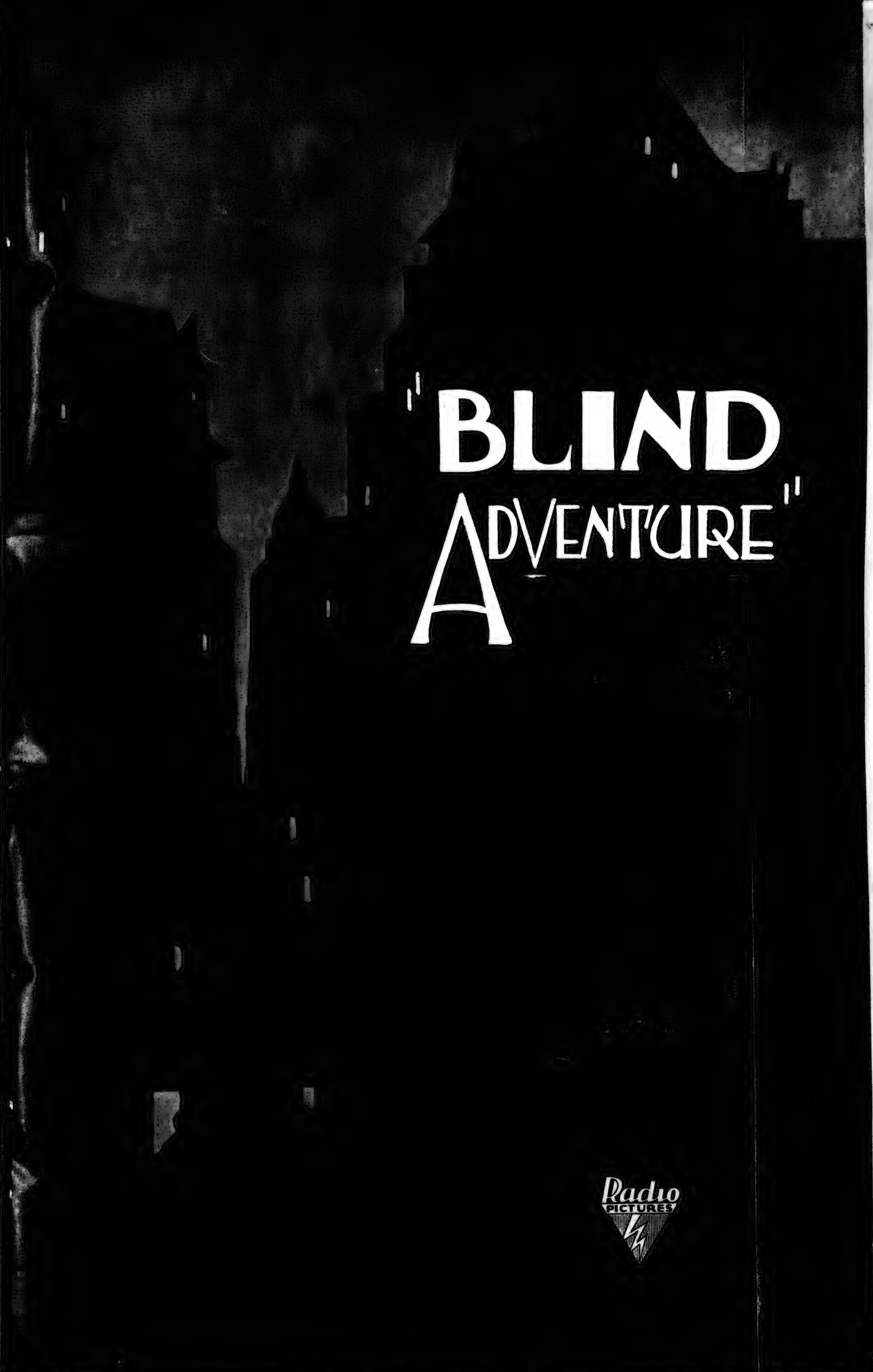
RUSSELL THOR
JUDY GUN

A JULIUS HAGEN
PRODUCTION

DIRECTED BY
GEORGE A. COOPER

[redacted]

Radio
PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM



"BLIND ADVENTURE"

Radio
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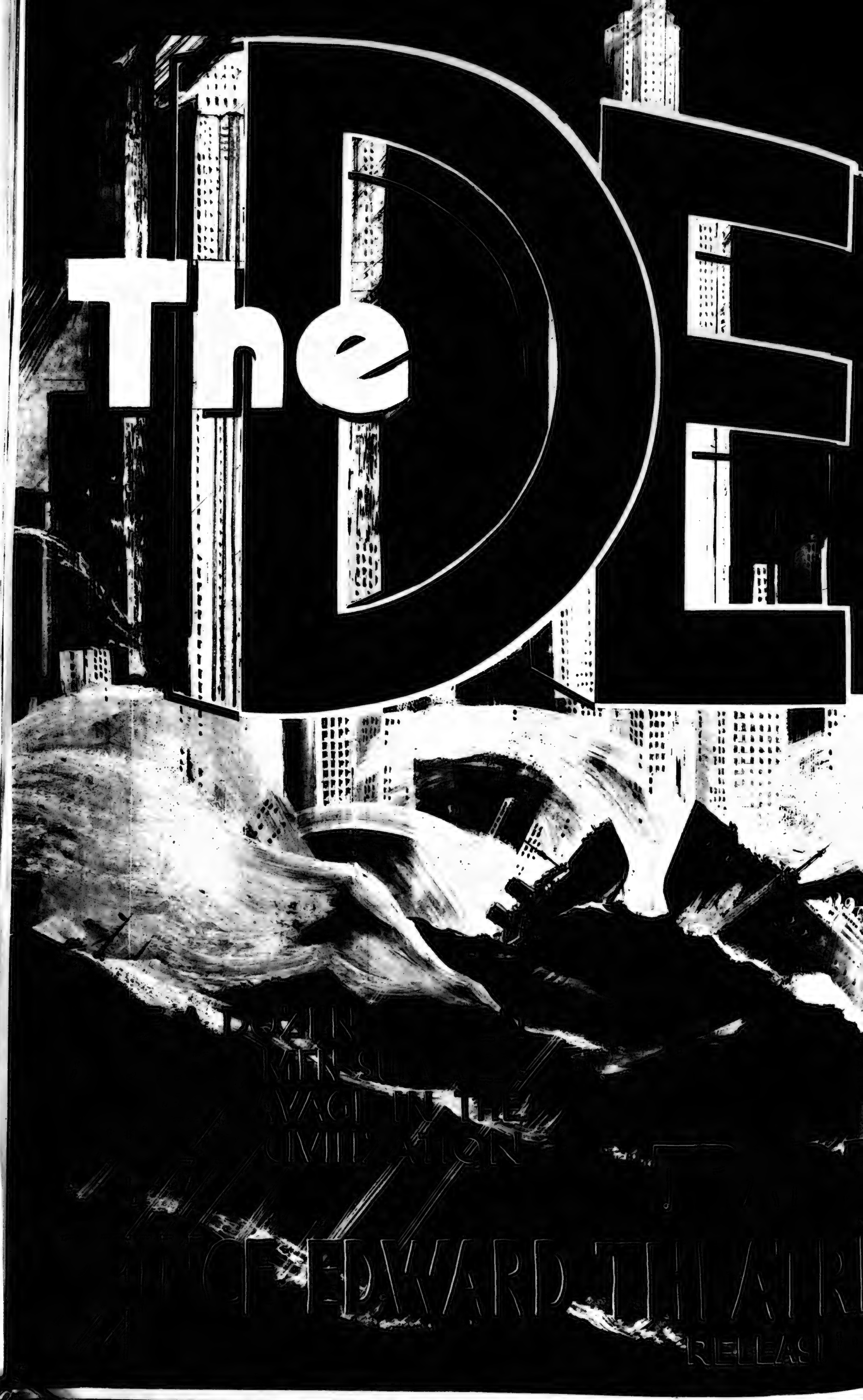
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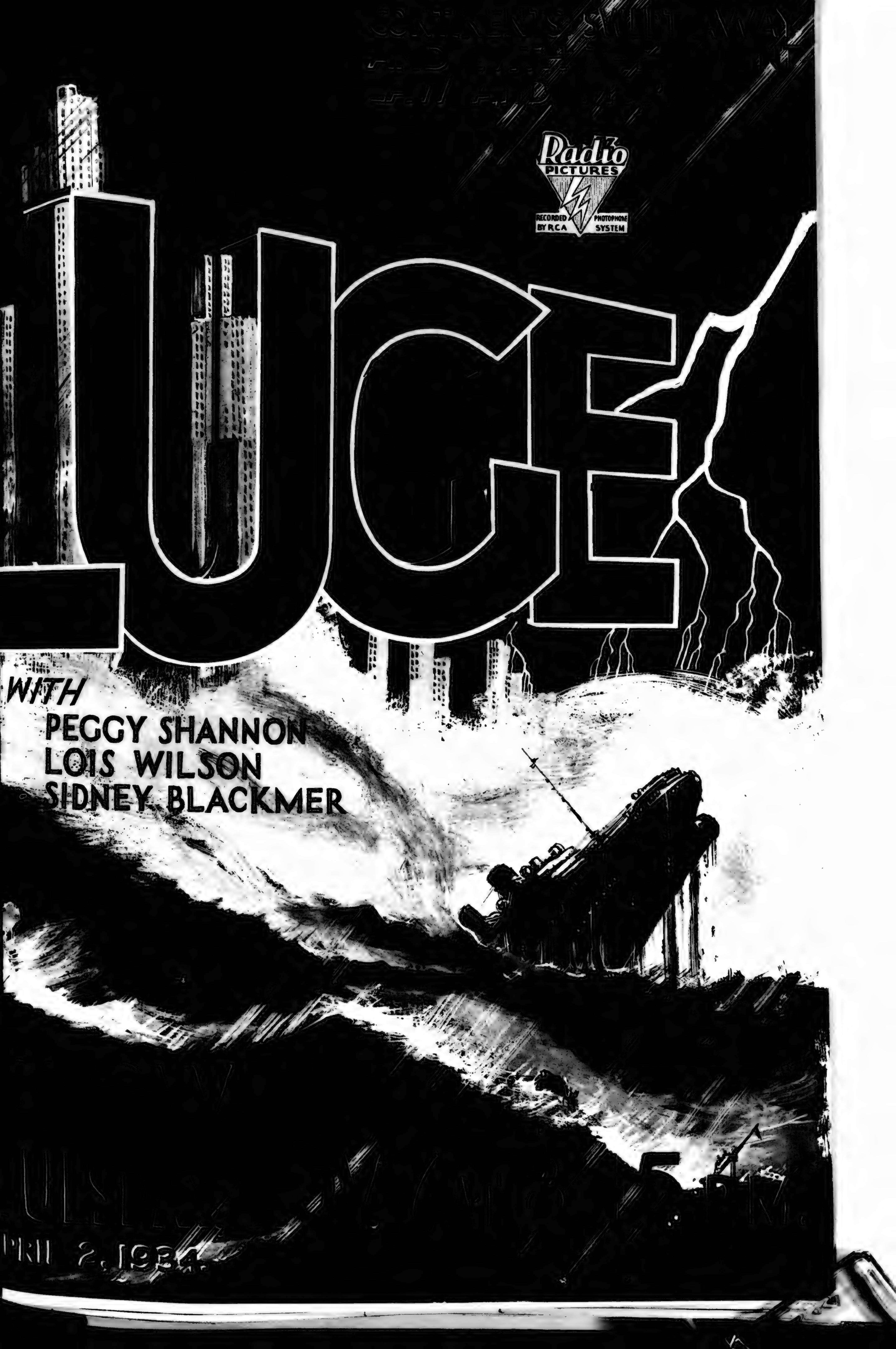
CONTINENTS SWEPT AWAY
Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM
LUGE
WITH
PEGGY SHANNON
LOIS WILSON
SIDNEY BLACKMER
P.M.
PRIL 2, 1934.

LIT
WOI
INE
HEPBURN

Jean Harlow and Lee Tracy in BOMBSHELL, a comedy exposure of Hollywood which M-G-M is Trade showing on Friday

COLUMBIA'S SCOTTISH SHOW

Three New Pictures to be Screened

Evalyn Knapp, Helen Twelvetrees and Buck Jones

SCOTTISH exhibitors are to have an early opportunity of viewing three of the new Columbia Pictures Corporation productions in Glasgow, the first of which, "Police Car 17," is scheduled to be Trade shown at La Scala on October 31.

"Police Car 17," featuring Evalyn Knapp and Tim McCoy, shows the latter in an entirely new rôle from the usual "cowboy" part. As a radio patrolman, he figures in literally scores of thrilling scenes with which this film abounds. In a competent supporting cast are Ward Bond, Harold Huber, Jack Long, Wallace Clark, Edwin Maxwell, and Charley West. Lambert Hillyer directed.

Helen Twelvetrees

On November 3 at Cranston's, "My Woman" is to be shown, with Helen Twelvetrees, Victor Jory and Wallace Ford in the van of an exceptionally imposing array of acting talent. Dealing with an original theme and giving for the first time on the screen intimate sidelights on broadcasting of an assured public interest, this Columbia production bears the stamp of Victor Schertzinger's direction. Claire Dodd and Warren Hymer are prominent in support of the "leads."

"The Thrill Hunter," starring Buck Jones, with Dorothy Revier, will be Trade shown at Green's Playhouse on November 7. Aptly titled, this swift-moving film shows Buck, in addition to his customary rôle as a thrill-provider, as a comedian of a high standard. A long cast includes Ed. le Saint, Eddie Kane, Arthur Rankin, Frank La Rue and Robert Ellis. George B. Seitz has directed this Columbia production with characteristic distinction.

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FILM IN EDUCATION

EXPERT DISCUSSES ITS REAL FUNCTION

Dr. Frances Consitt, Principal of the Bingley (Yorkshire) Training College for Women—an important training centre for women teachers—has a kinematograph projector of her own, which she is using to illustrate the value of the kinema for educational purposes. The difficulty at the moment, she says, is to get suitable films.

Investigation has shown, she says, that the film has a definite value from this point of view, if rightly used.

In her opinion, the film must be made a basis for discussion. It is no use letting the child just sit and look at the film. It must be led to think about it.

GLASGOW TRADE WEDDING

CINEMA CLUB DANCE

A WEDDING which caused much interest in kinema Trade circles took place last Thursday, October 19, in the Belhaven Hotel, Glasgow, when Miss Winifred W. Chalmers, daughter of Jimmy Chalmers, of Chalmers, Ltd., the well-known kinema electrical contractors, was married to Jas. B. Graham, of Muirend. Many personalities of the kinema Trade were at the function, including E. H. and Mrs. Bostock, Gus and Mrs. Bostock, D. A. and Mrs. Stewart, G. U. and Mrs. Scott, Mr. Val and Mrs. Bluer, Jack Stewart, etc.

Promoted

W. Brown, who has been chief of staff for the past four or five years at the Rialto, Cathcart, has now been appointed manager in room of Mr. Cowie, who has gone to the new Toledo in Muirend.

The Annual Dance

Tickets are now on sale for the Joint Annual Dance of the Cinema Club (Glasgow) and Lodge Anima 1223, Glasgow. This function which has now become an annual affair, will be held in the Norwood House, Glasgow, on the evening of Friday, December 1, commencing at 9 o'clock till 2 a.m. It is the evening of the Installation of the new Master of Lodge Anima and coincides with the anniversary celebrations of the Cinema Club. The committee hope the members of both organisations will support them and make the evening as successful as it has been in the past.

Ishbel's Host

A. B. King, Esq., J.P., and Mrs. King had the honour of acting as host and hostess to Miss Ishbel MacDonald, daughter of the Prime Minister, on her visit to Glasgow last week-end, where she had travelled to help at the Kilmarnock by-election.

Stirling Closure

Owing to poor attendances the Randolph Cinema, Stirling, which was opened as a silent house in 1930 and went over to sound a year later, may be closed down shortly.

The theatre belongs to the Stirling Miners' Welfare Society, and, as it has been running at a loss for some time, the committee are presently waiting on the views of the trustees of the Society with a view to closing down.

It is understood that should this step be taken the apparatus may be taken over by Stirling Cinema and Variety Theatres, Ltd.

Max J. Weisfeldt, formerly president of Picture Classics Inc., has been appointed general sales manager of Majestic Pictures Corporation, whose pictures are distributed over nere by P.D.C., and Mr. John Weber has been placed in charge of the foreign department.

NEWSREEL KINEMA FOR GLASGOW STATION

Graham Morrison's New Post

KINEMA LICENCE FOR DUNDEE THEATRE

IT is expected that a newsreel kinema will be built in Central Station within the next six months, thus making Glasgow the first city after London to possess this type of picture house.

Negotiations are now in progress with the L.M.S. for a site in Central Station for this new venture, which should prove a great success in such a busy terminus.

The theatre will accommodate about 200 persons, and in addition to newsreels, cartoons and interest shorts will be screened, and the complete programme will be of about an hour's duration. The admission price will probably be fixed at 6d.

Glasgow Amateur Film Festival

The Amateur Film Festival, the first of its kind in Britain, held recently under the auspices of the Meteor Film Producing Society, of Glasgow, proved to be a great success, and the films shown were remarkably good. A large audience was present at the show of the films held in the Athenæum Theatre, when Victor Saville, Gaumont director, was present as adjudicator.

Mr. Saville expressed his appreciation of "All on a Summer's Day," which presented a city typist's day of holiday.

In the drama class, Mr. Saville placed the thriller "Hair" at the top of the list; it was a film which for absolute horror would be hard to beat, and the acting was of a high level.

A film of the Western type, "The Masked Rider," was a fast-moving show, and other films presented included "Nadia" and "Edinburgh," an interest film of the capital.

Mr. Saville admitted that he was surprised by the quality of the films he had seen, and complimented the producers on their patience and energy.

Film Society

On the evening following the Film Festival, the Glasgow Film Society held a meeting in Cranston's P.H., at which Madeleine Carroll and Victor Saville were present.

A French film, "The Virtuous Isidore," was screened, and also a reel from "Love on Wheels," which was directed by Mr. Saville, and which had not been included in the film.

In a speech to the society, Mr. Saville laid stress on the importance of the work carried out by film societies who brought foreign films to the notice of the commercial kinema, as this resulted in an improvement of technique.

Over 120 new members of the Film Society were enrolled.

Regal Manager Leaves

A well-known personality in the Trade, Graham Morrison, manager of the A.B.C. super, the Regal, Glasgow, left that kinema on Saturday to take up the managership of a new super at present in course of construction near Paisley, which is owned by a company which is erecting a chain of kinemas in Scotland.

Graham Morrison

It is not too much to say that the Regal will hardly seem quite the same without Mr. Morrison, who has been in control of the kinema since its opening exactly four years ago and has done a great deal to establish the Sauchiehall Street house's enviable reputation. His many friends will wish Mr. Morrison the very best of luck in his new position.

A Presentation

In the Regal, Sauchiehall Street, Glasgow, on Saturday afternoon last, the staff met to show their appreciation of Mr. Morrison, who has been manager of the house since its inception, and who left to take over the new Kelburne Cinema, Paisley. On behalf of the staff, A. Fowlie, assistant manager, presented Mr. Morrison with a handsome gold wristlet watch suitably inscribed, a walnut bureau from personal friends of Mr. Morrison, and also various gifts from friends and patrons. Mr. Morrison thanked the staff and friends, and regretted his severance from such a fine staff and companions.

Wellington P.H. Meeting

An extraordinary general meeting of the Wellington Picture Palace, Ltd., Glasgow, was held in Glasgow last week to decide that the company be wound up voluntarily and Wm. Duncan, C.A., 203, Bath Street, Glasgow, be appointed liquidator.

Congratulations from Carl

Manager Clarke, of the Orient Cinema, Glasgow, had the distinction of receiving a personal telegram from Carl Laemmle from Paris last week, congratuating him on his telephone campaign for "Out all Night." This scheme was referred to in last week's *Kine*. Mr. Laemmle, in the telegram, said that he hopes one day to have the opportunity of visiting Glasgow.

To-day (Thursday) Manager McPhie, of Wardour, is holding his Glasgow Trade show of "Southern Maid" in the Regal at 11 o'clock.

Aberdeen Improvements

Considerable alterations and improvements are being carried out at the Torry Picture House, Aberdeen, by the general manager, James E. Bell. The front of the building has been entirely remodelled and is now outlined by neon lighting. The entrance and hall have been brought up to date and inside lighting for the building and stage has been modernised. The balcony and circle are being reseated and carpeted, and all fittings renewed.

Church Conversion

A church at Dundee Street, Carnoustie, has been purchased by Messrs. Edward Govan and Co., solicitors, Dundee, on behalf of a client whose name has not been divulged, but who is to convert the buildings into a kinema. It will be the second theatre in the town. Apart from the church itself, there is a hall attached which seats 200.

Paisley's new kinema at Glasgow Road is to be opened on November 23. Mr. Morrison, manager of the Regal, Glasgow, has been appointed manager.

Plans have been prepared by Dundee Cinema Palace, Ltd., for a new entrance at the La Scala, Dundee, and a new parking stand for patrons.

Kinema Licence for Theatre

Dundee magistrates have granted a kinema licence to Arthur Henderson for the Queen's Theatre, Dundee, the last remaining home for "straight" drama in the city. Mr. Henderson, who is also proprietor of the Alhambra, a kinema in the same district as the Queen's Theatre, was one of the pioneers of the kinema in Dundee.

He has not finally decided to convert the Queen's to a kinema, but has applied for the licence so that he might be able to do so at any time. For many years repertory companies have been at the Queen's, but they have not received sufficient support from the public.

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Films in Dundee Schools

Purchase of More Projectors

Dundee Education Committee are recommended to purchase four kinema projectors for 16 mm. films at a cost of £45 each for use in the city schools.

The question of the use of the kinema in schools has been under consideration by a sub-committee for some time. At the last meeting the Director of Education stated that four schools at present had projectors, but there were 41 schools without them.

Coun. Kidd moved that eight new projectors be supplied, but the committee decided to purchase four. They also agreed to purchase £20 of films, and are to join a film library at a cost of £4 10s. per annum and are to subscribe to another firm of film suppliers at £5 a year.

THE BIG CAGE
WEST END
REDUCED PRICES TILL 4 P.M.
SHOWING PAROLE GIRL
TO DAY MATINEE IDOL
OPEN DAILY 2

Street publicity for THE BIG CAGE (Universal) put out at Paisley for the Alex and West End kinemas

Madge Evans and Alice Brady in BEAUTY, a film which discloses the intimate secrets of the beauty parlour. It is being Trade shown by M-G-M to-day (Thursday)

M-G-M Aims for World Appeal

THALBERG PLANS SIX SUPERS

Norma Shearer and Chevalier

IN his forthcoming productions for M-G-M Irving C. Thalberg is aiming at the markets of the world. Motion pictures, he says, are the greatest medium of international entertainment.

With this idea uppermost in his mind, Thalberg plans to have his first six super features in work by the beginning of the year. In each production, appeal to all nationalities will be stressed. Stars, supporting players, writers, and directors, each will be chosen for value in the box-offices of the world or for intimate personal knowledge of international conditions.

Norma Shearer's Four

In addition to "The Good Earth," "Marie Antoinette," "The Merry Widow," and "The Vortex," previously announced, the Thalberg line-up will include two other Norma Shearer starring vehicles, in addition to "Marie Antoinette, an Average Woman." These will be "The Green Hat." Michael Arlen's outstanding literary and stage property, and "Rip Tide," an original screen story written by Charles MacArthur. The chronological order in which these pictures will be made is not definite at the time.

Location sites of "The Good Earth" are now being selected, and "The Merry Widow" will get under way as soon as Maurice Chevalier returns from his present trip in Europe. It is likely that "Marie Antoinette," "The Green Hat" and then "Rip Tide" will be the order of the Shearer films.

"The Good Earth" will retain the Chinese motif that made the novel a sensational best-seller in every language. Frances Marion is writing the screen play, and George Hill, a student of Chinese lore, will direct. This is the director-writer team that produced "Min and Bill," "The Big House" and other hits.

"Marie Antoinette, an Average Woman" is based on the biographical novel by Stefan Zweig, and is being adapted to the screen by Ernest Vajda and Claudine West. Sidney Franklin will direct. This Shearer-Franklin-Vajda-West combination made "Smilin' Through" one of the great screen classics of all time.

Maurice Chevalier Film

"The Merry Widow" will bring Maurice Chevalier and Joan Crawford to the screen in co-starring rôles. The film will be an accurate translation of Franz Lehar's immortal light opera, and the composer's musical score will be interpreted by one of the world's finest orchestras.

Selection of "The Green Hat" as a Norma Shearer starring film represents the fulfilment of an ambition of several years' standing for the M-G-M actress, who has made no secret of her desire to portray Michael Arlen's Iris March on the screen. As a book and play, "The Green Hat" has been translated into every language, and has won world fame.

"Rip Tide," a glamorous modern romance completed by Charles MacArthur as an original vehicle for Miss Shearer, will be directed by Edmund Goulding, who is famous for that great world-wide success, "Grand Hotel." "The Vortex" is Noel Coward's international success, and will bring to the screen a vivid personality in the person of Alice Brady, who created a personal success in "When Ladies Meet" and "Ring Up the Curtain."

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"FEMALE"

Next Chatterton Film for F.N.

Ruth Chatterton, who, during the past six months has been seen in two highly dramatic stories, "'Frisco Jenny" and "Lilly Turner," has yet another emotional rôle in her latest picture, "Female," according to advices just received.

"Female," which is now completed, and in the cutting room of the First National studios, sees the great star again cast with her popular leading-man husband, George Brent, with a powerful cast including Laura Hope Crews, Ferdinand Gottschalk, George Blackwood, Walter Walker, Charles Wilson, Edward Cooper and Samuel Hinds. William Dieterle directed the production, which is adapted from a best-seller by Donald Henderson Clarke.

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NEW BRITISH LAUGH-TEAM

MANCHESTER PRE-RELEASE

"Song Birds," the first of the series of feature comedies starring the new British laugh-team, Wallace and Barry Lupino, with their dog, Sanitas!—had a successful pre-release run at the Gaiety Theatre, Manchester, last week.

"Song Birds," produced at Welwyn Garden City Studio, will, says Pathé (who are to distribute them), bring to the screen a pair of comedians whose families have been funmakers for many generations, and who themselves were responsible for the story.

WARNER'S SET SEVEN TRADE SHOWS

"Footlight Parade"

STANWYCK AND POWELL IN TWO

THE immediate Trade presentation by Warner of seven new pictures to be shown within the next fortnight is announced by Max Milder. The films are:—

"Enemy of the Police" and "Smithy," two Teddington productions starring John Stuart and Edmund Gwenn respectively, which are to be screened in Warners private theatre on Friday, October 27, at 11 a.m.

"The Man From Monterey," starring John Wayne, and "I Adore You," a Teddington musical production starring Margot Grahame, to be shown on Thursday, November 2 at 3 p.m. in the Cambridge Theatre.

Barbara Stanwyck in "Ever In My Heart," also on Thursday, November 2, in the Cambridge Theatre at 8.45 p.m.

"The Kennel Murder Case," starring William Powell, on Friday, November 3, at 3 p.m., in the Cambridge Theatre; and

"Footlight Parade" the following Wednesday, November 8, in the Prince Edward Theatre, at 8.45 p.m.

"Here again," Mr. Milder states, "is a range of pictures covering every angle of entertainment—comedy and drama; thrills, suspense, and mystery; western adventure; musical spectacle; and romance."

MAX MILDER

"42nd Street's" Successor

The unprecedented success and record-breaking career of "42nd Street" led to the production of "Footlight Parade," which is claimed by Warner to be not only greater in every sense of the word from the production standpoint, but also a bigger box-office bet than its predecessor, as its smashing success this past week in New York has proved.

Box-office takings amounted to more than 60,000 dollars in its first week of triumphant success, out-distancing the "42nd Street" business by over 30 per cent., so that, in the words of the American Trade and national Press, it is evident that Warner's have turned out another musical triumph.

A "Warner Wonder"

Film Daily, commenting on "Footlight Parade" in the feature article, states:—

"Those who thought that Warner's would not be able to turn out another musical equalling '42nd Street' are going to be put to the inconvenience of having to change their minds. For this 'Footlight Parade,' which was shown yesterday, not only equals its predecessors, but surpasses them by generous miles. If there is anyone left who thinks the screen can't put on musical extravaganzas as effectively as the stage, this production will convince him that what Broadway producers have been putting on are just programmers compared to the latest Warner wonder. Aside from story, the picture has just about everything that any other musical ever had and lots of surprises that none ever had. In fast action tempo, it unfurls wonder after wonder, until even the customers who sit on their hands are forced to squirm out of it and burst into applause.

"For director Lloyd Bacon and dance director Busby Berkeley, the picture sets a standard that challenges competition. Of the cast, James Cagney, branching out as a nifty singer and dancer, takes top honours. He is followed by Ruby Keeler, Joan Blondell, Dick Powell, Frank McHugh and a host of other first-line performers. And palms are rated by the composers, Walter Donaldson and Gus Kahn; the authors, Manuel Seff and James Seymour; the cameraman, George Barnes, and all the other kinemasmiths who had a hand in the production. It should be one of the season's best money pictures."

"Footlight Parade" is now in its second week, and is registering figures at the box-office such as New York has not known for many years.

Barbara Stanwyck's Latest

"Ever in My Heart" not only gives Barbara Stanwyck the most important rôle she has had to date, but also introduces with her a new team mate, Otto Kruger, who is reckoned to be one of the greatest actors in America, and is now under contract to Warner. "Ever In My Heart" is not a sex picture, but is a beautiful and dramatic romance, the story of which covers many years in the life of the principal character. Ralph Bellamy is the third important name in the cast, which also includes such prominent people as Ruth Donnelly, Frank Albertson, George Cooper, Laura Hope Crews and Wallis Clark.

William Powell—Mary Astor

"The Kennel Murder Case," the first of the William Powell pictures for the 1934 season, brings back to the screen Philo Vance, the detective character made famous on the screen by William Powell, who again plays the rôle. Mary Astor has the important leading rôle opposite William Powell.

"The Kennel Murder Case" is reckoned to be the most unusual mystery thriller produced in a long time, super-charged with dramatic suspense, action and thrills, mystery and romance. It is claimed that the picture will keep every audience tense with interest, as its dramatic incidents unfold and mystery piles on mystery, till it reaches a climax more thrilling than anything seen this year. Michael Curtiz, who directed that amazing mystery-thriller, "The Mystery of the Wax Museum," was responsible for "The Kennel Murder Case."

Unique British Musical

Irving Asher can be credited with producing a British musical picture with an original theme, in "I Adore You," which was made at Teddington by George King. "I Adore You" is a musical picture, depicting the making of a musical picture, and this is the first time that such a theme has been used for this type of production, either in America or this country.

Margot Grahame, the star, portrays herself as a well-known screen musical star, and by all accounts, she has scored a triumph. Five big song and dance hits, played by Carroll Gibbons, the famous leader of the Savoy Orpheans, and his band, are featured. Carroll Gibbons himself accompanies Margot Grahame when she sings "Just So You'll Remember," one of the highlights of the picture. "The Way That," "Headin' for a Weddin'," "Babies, Only Babies," "Why Can't This Night Go On For Ever?" and "Just So You'll Remember" will all achieve nation-wide popularity wherever there is a band or a gramophone, as well as on the air, because Carroll Gibbons and his band will broadcast them.

Strong British Cast

"I Adore You" is notable for the fact that the settings of the big musical numbers are both varied and ingenious. The chorus work in this British musical production is said to be the best yet turned in by any British studio, and it is directed by Ralph Reader, the young British dance director, who was at one time an associate of Busby Berkeley, who gained prominence by his direction of the dance ensembles in "42nd Street" and "Footlight Parade."

Four-Star Westerns

"The Man from Monterey" is another in the series of Warners' four-star Westerns, and like its predecessors, is packed with action and adventure, dramatic thrills and delightful romance. John Wayne appears in a story of the romantic period of early days in California, which combines with it excitement and adventure of outdoor melodrama. John Wayne is supported by many prominent players, including Ruth Hall, Luis Alberni, Francis Ford, and Nina Quartero, while Mack V. Wright, who has directed so many exciting Western yarns, is again in charge of this one.

Edmund Gwenn Featured

Edmund Gwenn, supported by a cast of well-known British players, has the leading rôle in "Smithy," another Teddington production distributed by Warner Bros. The cast includes Peggy Novak, Clifford Heatherly, Eve Gray and D. A. Clarke-Smith.

That ever-popular British stellar personality, John Stuart, is the star of "Enemy of the Police," a comedy-thriller, produced at Teddington for Warner Bros. Here, again, a cast of well-known British screen personalities adorns the picture, including Viola Keats, A. Bromley-Davenport, Violet Fairbrother, Ernest Sefton, Alf Goddard and Hal Walters.

The brief outline of Warners' new batch of pictures given above indicates that they constitute a group of product which should be of definite interest to every exhibitor, either in London or the Provinces.

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HAZARDOUS AIR STUNT

Successfully Filmed by Radio

Another thrilling chapter in screen aviation stunts was written recently on the desert sands near Yuma, Arizona, and Garland Lincoln, one of Hollywood's most fearless stunt pilots, is one more up on death.

Accomplishing a feat that experienced aviators have considered impossible, Lincoln landed a 'plane on the treacherous surface of the desert sand dunes, for a scene in the Radio picture, "The Lost Patrol."

Although the feat was performed without mishap, Lincoln narrowly escaped disaster when the landing gear of his 'plane struck the soft sand of the dune. By superb skill the pilot avoided a crash and kept intact his record of ten years of stunt flying without a serious injury.

Victor McLaglen, Boris Karloff and Wallace Ford appeared in the exciting scene in the suspense-filled rôles of spectators.

Irish Notes and News

Belfast S.O. Application

TWO BIG RECONSTRUCTIONS

Film Stars and the Professor

THE fat is now fully in the fire, and in the course of the next week the Belfast Corporation will have to decide whether it will permit Sunday opening for charity or not. The Classic has each year organised a fund for a Christmas treat for the poorest children of the city, and collected from its patrons, but this year it would like to give a special Sunday show in aid of the funds.

Application has been duly made to the Corporation, and the Police Committee will consider the matter at its next meeting. If it is granted, then many more applications will probably be forthcoming from other houses in the city.

Belfast Improvements

After having been closed for three months or so, the Imperial, in Cornmarket, Belfast, has reopened, and a remarkably fine place it is. Not only has the accommodation been increased by 400 seats and a crush hall constructed for several hundred patrons, but the directors have taken such pains and considered their plans so carefully that the hall is completely up to date. The interior has been treated with special material which makes it better than ever for the reproduction of sound, whilst the artistic decorations, panels on the walls, etc., have been painted by a well-known Dutch artist.

The operating-box is over the rear of the balcony, and is quite apart from the hall. Its front has been constructed to represent a castle, and the projection comes through the windows of the castle, and the structure harmonises completely with the general design of the whole hall. Coming to the stalls, the front rows have been slightly canted so that those seated in them can look at the screen sitting in a natural position. This arrangement also enables the two exits to be reached without steps having to be climbed.

The pay-box has been entirely reconstructed, and its position more conveniently placed, whilst the staircases have been greatly widened. The seats, all of which have Sorbo arms, have been arranged on the "staggered" principle.

Derry's Picture House

At Derry, the Picture House, which is now controlled and owned by Rialto Theatres, has been opened after no less than £4,000 at least has been spent on renovations. The board, of which Joseph Donaghy is managing director and general manager, has had a new R.C.A. plant, with the first speaker of its type in the British Isles, installed, a commodious and luxurious balcony, and new heating and ventilation plant of unique design has been provided. Jo. Boughton, so well known in Belfast, is still the capable manager of the hall.

Vice-Chancellor's Complaint

The Vice-Chancellor of Queen's University, Belfast, is the latest to enter the lists with a tilt at film stars. They appear to him to be greater attractions than the reading of Shakespeare. Addressing the Belfast Branch of the British Empire Shakespeare Society, he said, "Is it not a rather melancholy reflection that if we could get in this room a film star, even of the second or third magnitude—one of those people whose simpers and grimaces meet one on the posters outside the kinemas, whose contribution to civilisation, the best one can hope, is not purely negligible, and whose name will be forgotten long before they are dead—it would be simply packed, and the staircase would be full of people clamouring for admission." That seemed to him not creditable to the modern world; it was not creditable to democracy or education.

A Ban Demanded

Supporters of the Free State Government in East Wicklow are now demanding that films of an imperialistic or militaristic character shall be banned in Southern Ireland.

Ennis Hall Destroyed

When fire broke out in the kinema at Ennis, County Clare, the flames spread so rapidly that the building was quickly completely destroyed. The damage runs into several thousands of pounds.

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International Exhibition in Venice Next Year

From August 1 to August 20 next year there is to be held in Venice the second International Exhibition of Kinematographic Art, organised by the International Institute of Educational Cinematography.

Producers of films are invited to participate by sending films for exhibition and competition for medals and diplomas. These must be despatched by July 1. The cost of carriage is borne by the exhibition authorities.

The office of the Exhibition Committee is Via Lazzaro Spallanzani, Rome.

Scenes from the new Butcher offering THE SHIP OF WANTED MEN, featuring Dorothy Sebastian, Leon Waycoff, and Fred Kohler, which is reviewed in this issue

Was it really golf that Alex. King discussed with Madeleine Carroll when the G.-B. star and Victor Saville visited Glasgow last week

TRADE CENSORSHIP

"THIS IS THE LIFE"

SUCCESS OF COLISEUM PREMIERE

The British Lion comedy, "This is the Life," which opened at the Coliseum Theatre, St. Martin's Lane, on Saturday, is proving a big winner. Packed houses have greeted its presentation with great enthusiasm, and uproarious laughter has been continuous from fade-in to fade-out, the biggest laugh being caused by the rendering of the famous duet from "Il Trovatore" by Gordon Harker and Binnie Hale.

Binnie Hale and Gordon Harker, the stars of the production, made a personal appearance on the stage of the theatre on Saturday evening and were given a wonderful reception by the audience. Miss Hale, in her speech, thanked them for their hearty welcome and said how the kindness and thoughtfulness of S. W. Smith, the managing director of British Lion, and Mr. De Courville, the director, had made the ordeal of making her first film much easier.

A charming bouquet was presented to Miss Hale by Tess, the little daughter of Mr. Harbour, the popular manager of the Coliseum.

A number of original exploitation angles have been used to put over "This is the Life," including a link-up with the Ever-Ready Razor Company, who co-operated with a window display at "Ever-Ready Corner," Piccadilly Circus, and a display of window slips at all their dealers in the West End, and the incorporation of "This is the Life" on the variety programme posters by the L.N.E.R.

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MUNICIPAL HONOURS

TWO BIRMINGHAM CANDIDATES

Among 61 municipal candidates before the Birmingham electors are two men well known in the kinema Industry. Coun. W. T. Hodge, who entered the City Council three years ago, and has a splendid record of public and social service, is faced with stern opposition in Northfield Ward, where, a year ago, Labour won its first victory.

William Elcock, secretary of the Odeon, Perry Barr, and a co-director of Oscar Deutsch in the new Odeon Circuit enterprises, has been adopted as Unionist candidate in Small Heath Ward.

Both candidates have stiff fights before them, in which the active assistance and good wishes of members of the Trade will be required.

Architect Candidate

P. A. Hinchcliffe, managing director of the Alhambra, and who, in his professional capacity as an architect, has designed a number of South Yorkshire kinemas, is standing as an independent candidate at the Barnsley municipal elections.

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Film Stars Feted in Liverpool

Liverpool gave a right royal welcome to Laura La Plante and Nancy Browne, who arrived in Liverpool on Thursday last and attended the Cinema Ball (held under the auspices of the North-Western C.E.A.) on Friday evening.

On the platform there was a C.E.A. reception by Coun. R. Hamilton Godfrey and Messrs. P. M. Hanmer, G. Dudley West, R. P. Rutherford, S. Grimshaw, W. J. Speakman, C. Adams, B. Muller and F. J. Beardsworth. Mrs. Godfrey, wife of the chairman (Coun. R. Hamilton Godfrey) presented Miss La Plante with a bouquet, and Mrs. Phil Hanmer (wife of the vice-chairman) handed one to Miss Brown.

The two film stars then visited a Liverpool newspaper office. The following morning Miss La Plante attended the Trade show of her first British picture, "The Imaginary Lover," at the Scala.

KEN. SHOWLER CLAIMS LAST WORD

HAVING read very carefully Mr. Edward Cheshire's article demanding the abolition of film censorship, published in your issue of October 5, I penned a reply (printed in the following number of the *Kine.*), wherein it ventured to express opposite views to those held by your contributor, and there I expected the matter to end. Picture, therefore, my surprise on finding a further contribution from Mr. Cheshire in the current number of your journal, not, as might be thought, elaborating his original contentions, amusing as they were, but written apparently for the sole purpose of verbally tearing me limb from limb, merely because I had the temerity to disagree with his special proposal to censor the Censor!

I am still unable to agree that any useful purpose will ever be served simply by destroying that which took years of patient negotiations to create, unless a new and more efficient system is evolved out of the ruins of the old. The abolition of the police force might give us more and huskier burglars, but would the public, with the exception of the said burglars, appreciate such a state of affairs?

A Necessary Evil

If your correspondent had taken the trouble to read my article as carefully as I read his, he would have seen that I did not "accuse him of dictating to our patrons what they should or should not see and hear." What I stated was, that the duties of the Censor should be directed not towards dictation, but to prevent possible offence being given the kinema-going public through the presentation of action or dialogue calculated to do so.

The points I made were, briefly, that a system of censorship, not necessarily in its present form, was necessary for the preservation and promotion of the good will of the public towards the kinema: without censorship we should be more than ever at the mercy of busybodies, cranks and kill-joys, who even under existing conditions are a source of constant annoyance to the Trade.

Finally, I expressed the opinion that "A" and "U" categories should be done away with, to be replaced with a regulation permitting children to attend our theatres unaccompanied by an adult to all but certain films, and from these all under the age of 16 should be entirely excluded.

May I remind Mr. Cheshire that if he has a doctrine to expound, the best way to obtain converts is by reasoned arguments and not by unthinking abuse of any who, like myself, express different views.

KENNETH B. SHOWLER.

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FILM CARNIVAL

BRILLIANT LIVERPOOL FUNCTION

North-Western branch of the C.E.A. has good reason to be proud of the success which attended the Kinema Carnival held at the Grafton Rooms, Liverpool, on Friday, which was attended by close on twelve hundred persons.

Renters, exhibitors and their staffs were prominent in the happy throng, and the function was well arranged.

Coun. R. Hamilton Godfrey introduced Miss La Plante, the First National star, and Nancy Browne, of B.I.P., to the dancers.

Miss La Plante, in her acknowledgment, said that she hoped that British film stars visiting America would receive the same cordial welcome that she had had in this country. Miss Nancy Brown, who also spoke, gave a short speech, and, later in the evening, gave the audience a pleasant surprise by singing "Love Will Find a Way" from "The Maid of the Mountains."

There were about 100 entries in the fancy dress competitions, the judges of which were George Prince (Imperial Kinema, Bootle), "Whit" (film critic, *Liverpool Echo*), and J. A. Berry (the artist). Two entries by kinemas, Miss S. O'Brien (Forum) and Mr. Richardson (King's) gained prizes as "The Southern Maid" and "The Wax Museum" respectively.

Miss La Plante distributed the prizes to the ladies, and Miss Browne to the gentlemen.

"MY WOMAN"

The initial offering of Columbia's second group of Trade shows under its own banner is MY WOMAN, a sensational and intriguing film dealing with broadcasting from within. Helen Twelvetrees and Victor Jory are the stars

"BRIEF MOMENT"

Another outstanding film from Columbia's current offerings is BRIEF MOMENT which will be shown to the Trade at the Cambridge Theatre on Friday evening. Carole Lombard and Gene Raymond are the featured players

EVER in my HEAR

The
MOST EXQUISITE ROMANCE
SUPERCHARGED WITH EVERY
ELEMENT *of* FEMININE APPEAL
AIMED DIRECT AT THE HEART
of
EVERY WOMAN PATRON

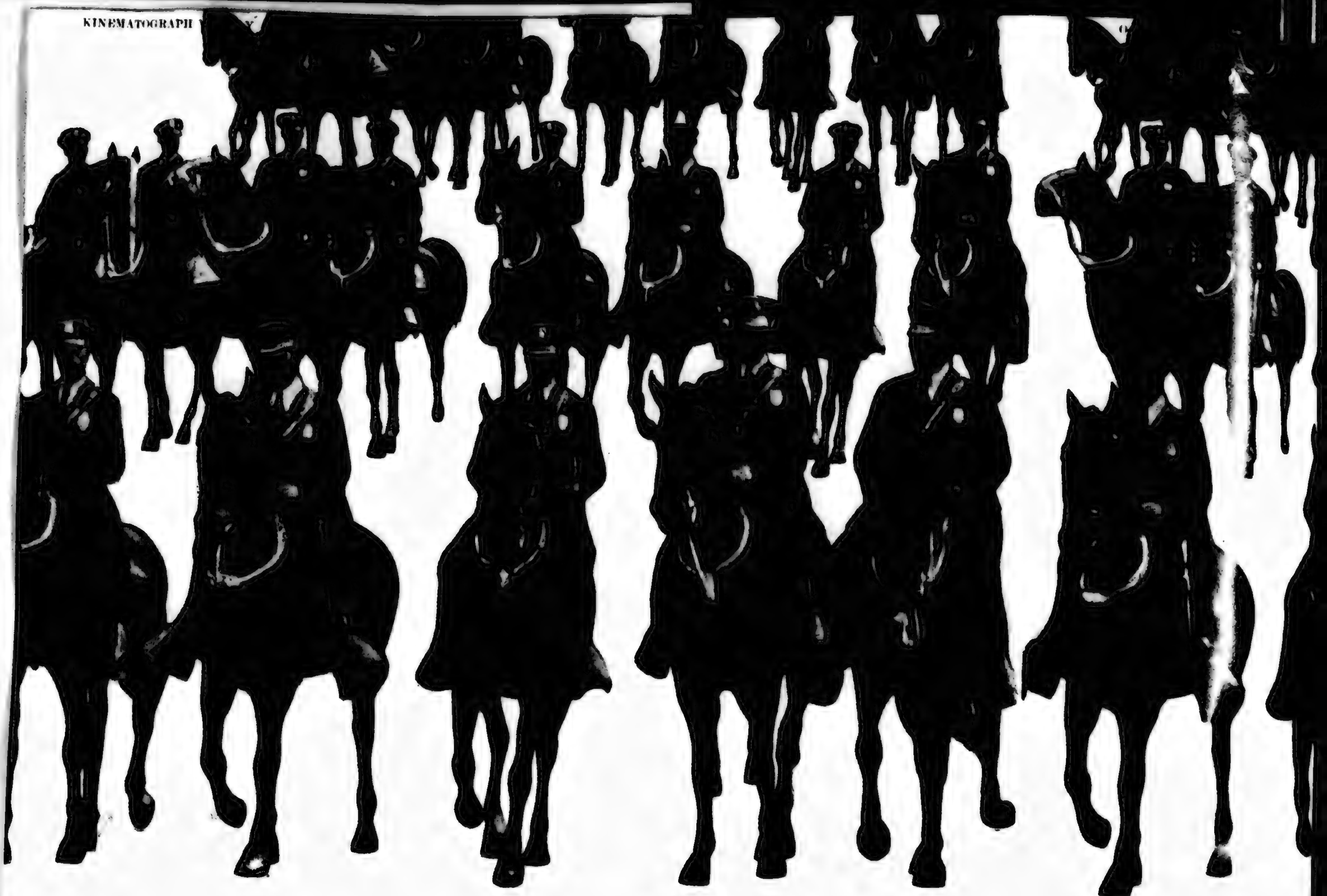
STANWYCK

Directed by
ARCHIE MAY

with

OTTO KRUGER
RALPH BELLAMY

RUTH DONNELLY • LAURA HOPE CREWS • GEORGE COOPER



HEADS UP! H

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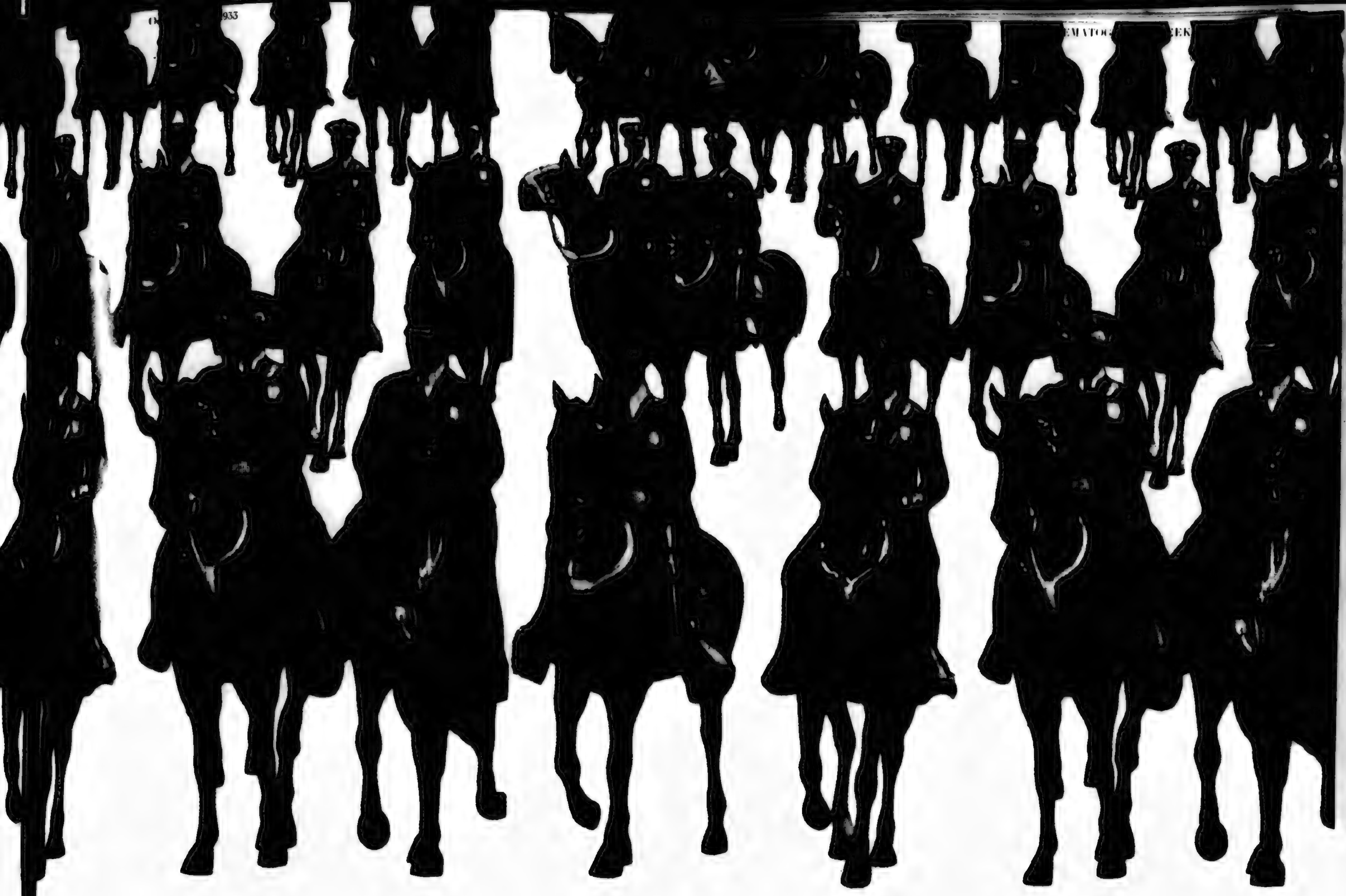

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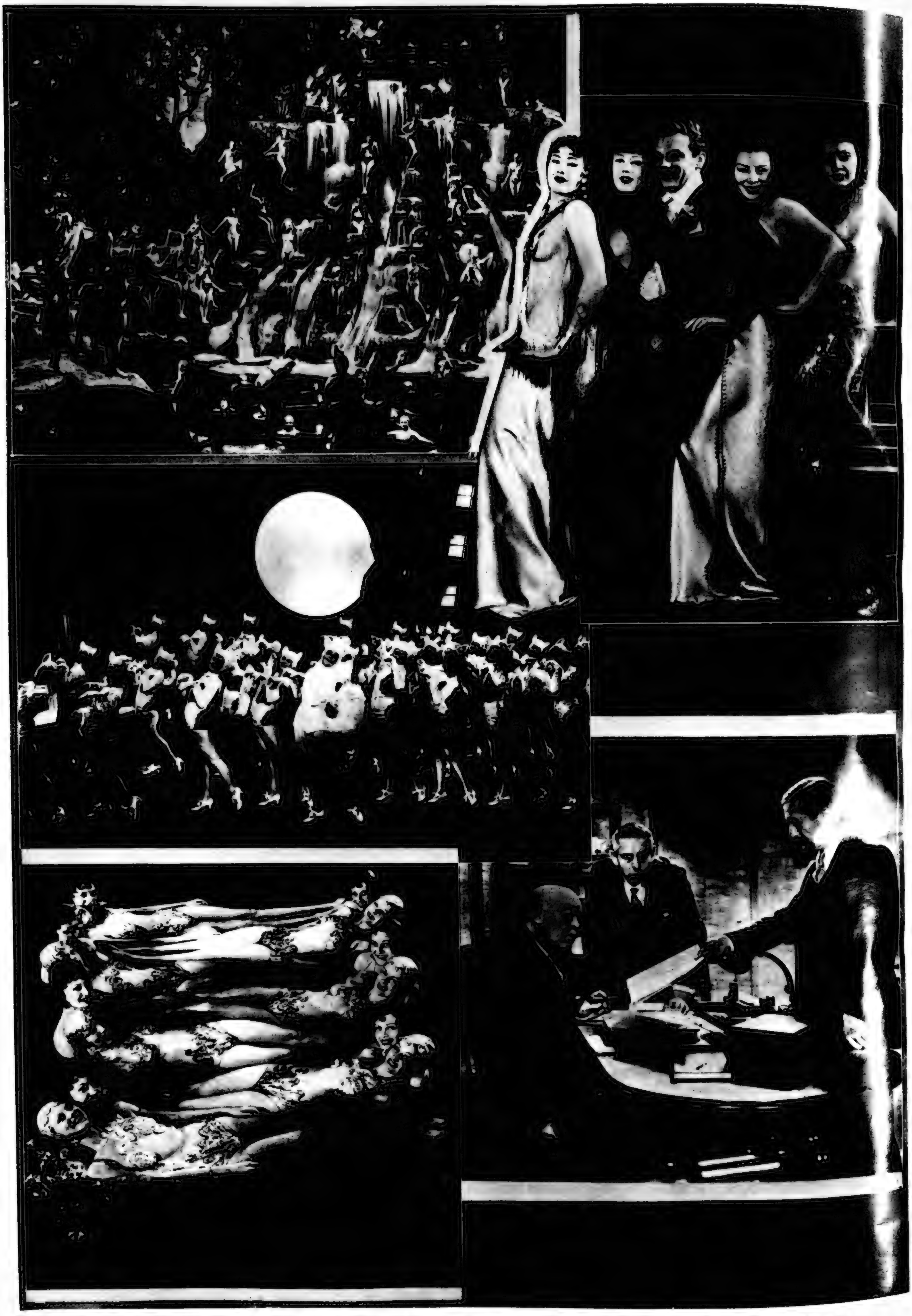
SIXTEEN

"FOOTLIGHT PARADE"



FOOTLIGHT PARADE is said to be an even more sensational musical attraction than its successful predecessor, FORTY-SECOND STREET. Warner Brothers claim that FOOTLIGHT PARADE is the zenith of screen spectacle, and that nothing like the panoramic beauty of the " By a Waterfall " number has ever before been seen on the screen. FOOTLIGHT PARADE has fourteen stars, a cast of thirty, a beauty chorus of two-hundred-and-fifty and nearly three thousand extras. It will be presented to the Trade at 8.45 on the evening of Wednesday, November 8, at the Prince Edward Theatre

GAUMONT GOES TO "THE DOGS"

White City Meeting for Albert de Courville's "Wild Boy"

BASIL DEAN OCCUPIES QUEEN'S HALL—SIR GERALD AS SLEUTH

A Wellington Film Project—Wilcox's Revolution Mob

By P. L. MANNOCK

"WILD BOY," the Gainsborough picture directed by Albert de Courville, tells the life story of Mick the Miller, the world's most famous greyhound.

On Saturday afternoon the unit went to the White City Stadium. A special charity meeting was held, with a full racing programme. Prizes were given for the winner of the races by Gaumont-British, the G.R.A., and Sonnie Hale.

The whole meeting was filmed, and a special representation of the Derby Parade was staged for inclusion in the picture, with the band of H.M. Welsh Guards at the head and the former winners, including Mick the Miller filing by in the order of their victory.

After the meeting the unit took shots of the kennels and of the preliminaries of the Derby.

The meeting was arranged by Brigadier-General Critchley, who has sanctioned the co-operation of the Greyhound Racing Association throughout the making of the film.

The leading female rôle is being played by Gwyneth Lloyd, a Gaumont British Baby Star, who has been given her first lead. In the cast is Fred Kitchen, the famous variety artist, whose interest in Saturday's proceedings was increased by the fact that he himself owned a greyhound which won a number of outstanding victories.

Greta Nissen in RED WAGON (B.I.P.)

Twelve cameras with their corresponding operators were set up all round the White City Stadium. A novel feature of these cameras was that each one had its own separate control, enabling it to be stopped and started as required. Every conceivable angle of the meeting was covered by the cameras, including the enthusiastic crowds, the hurly-burly round the bookmakers' stands, and the white-gloved tic-tac men.

Numerous microphones picked up all the various sounds familiar at a race meeting.

In addition to the big banks of floodlights permanently installed at the White City, a quantity of big studio lamps, connected to a mobile generator, were set up to increase the volume of light.

"AUNT SALLY" ENDS
An Overfed Actor

Under the direction of Tim Whelan, scenes rich in comedy value have been shot at Islington during the week on "Aunt Sally," with Sam Hardy and Cicely Courtneidge.

Food must have looked very unappetising to Sam Hardy on this set, for, after eating a luncheon in the studio restaurant he had to go on the set and eat a full-course meal for the picture.

FORDE UNIT BACK
With Weymouth Results

Walter Forde is back from Weymouth with his "Jack Ahoy" unit, and shooting is in progress on the ballroom scenes at the British Embassy in a Chinese city to which the officers of H.M.S. *Stupendous* have been invited.

The most difficult part of the picture, and the most ambitious, was made at Weymouth. The scenes show a submarine, and for the purpose a submarine was specially constructed in the studio workshops. It had to be more than a studio set, and was made to withstand a week of immersion in the sea.

This enterprising experiment proved a complete success. Scenes shot included the pursuit of the submarine by an armed motor boat and its bombing from the air. The work was accomplished in spite of occasional heavy weather.

SMASHING EPISODES
"Waltzes from Vienna"

The "Waltzes from Vienna" unit under the direction of Alfred Hitchcock continue to work at high pressure on this Tom Arnold production, which is being made at Shepherd's Bush.

During the week shooting took place in the beer garden set. Jessie Matthews, who, in the story, is the daughter of a café proprietor, sees her young man making advances to another woman. She makes the discovery just as she is carrying a pile of plates, with disastrous results. Frank Vosper, equally infuriated, shatters tray-loads of glasses.

The score, composed by Hubert Bath, has been arranged as a kind of concerto—following and supporting the dialogue throughout.

"Turkey Time" went into production on Tuesday at Lime Grove, directed by Tom Walls, who is co-starred with Ralph Lynn.

SAVILLE UP NORTH
"Mary Queen of Scots"

Victor Saville discussed his Madeleine Carroll films in which Mary Queen of Scots is to be the central figure when he addressed the members of the Edinburgh Film Guild last week. He had, he said, already read 15 or 16 different biographies, and they each gave a different picture, while that day at Holyrood he had been told still another story of the Rizzio murder by the guide. Speaking personally, he saw Mary Queen of Scots as a luckless heroine, and from that point of view some motive would have to be found for those actions that made her appear a villainess. Wherever possible, Scottish scenery would be used, but much of the background would have to be reconstructed in the studios from old prints and pictures.

"WELLINGTON"
A Future Subject

John Stafford Productions announce as their next subject, "Wellington."

"Wellington" will embrace all the outstanding events of one who was Britain's greatest man. The Peninsular War—the Duchess of Richmond's ball—Waterloo—his fall in popularity, leading to the stoning of Apsley House—his rise again in public favour, all interwoven with romance.

The co-operation of the War Office and Admiralty will be sought.

"ASK BECCLES"
Paramount Release

The film rights of "Ask Beccles," the successful 1926 West End play by Edward Dignon and Cyril Campion, have been acquired, and production will start shortly at British and Dominions.

The production, which will be released by Paramount, will probably be directed by Redd Davis.

MORE RADIO STARS
For Beaconsfield

In addition to the already strong cast of radio stars in the latest British Lion radio musical production, "On the Air," which is now nearing completion at the Beaconsfield studios, a further number of famous stars have been signed up. They include Clapham and Dwyer, Anona Winn, Eve Beck, and Harry Champion.

"On the Air," which is an original screen story, features Roy Fox and his band and the stars are Davy Burnaby, Reginald Purdell and Betty Astell.

Herbert Smith, the popular production supervisor of the British Lion Company, is directing.

WALKER AT WORK
Fleet Street in Talkie

A Fleet Street newspaper office, and one of our big London hospitals will also be used as backgrounds in "Shepherd's Warning."

Anne Grey will appear as the star of the production, and will, for the first time, portray the part of a mother with grown up children. She will be seen in incidents which introduce the periods 1906 and 1912.

Peter Gawthorne will be seen as the newspaper magnate who nearly ruins the career of the young surgeon, and Wendy Barrie, John Stuart and Estelle Winwood play other important parts. Norman Walker is directing.

"MANNEQUIN"
Cooper's Progress

"Mannequin," directed by George Cooper at Twickenham, is in its second week.

Charles Bennett has written the story, Judy Kelly, Harold French, Diana Beaumont, Ben Welden, Faith Bennett, Richard Cooper, and Tonie Bruce are in the cast. James and Frank Carter have excelled themselves in the designing of artistic modern settings, including a large salon, where a brilliant mannequin parade is held, a Mayfair drawing-room, a reproduction of a famous boxing ring, and a West End restaurant. Over fifty model gowns and lingerie are shown during the mannequin parades, which play an important part in the development of the story.

It should be noted that "Mannequin" is to be released by Radio and not A.P. and D. as previously stated.

SIR G. DU MAURIER
In First Sleuth Film Part

Sir Gerald du Maurier is engaged to play his first film sleuth rôle—that of a Scotland Yard inspector—in B.I.P.'s "Third Degree," now starting under Thomas Bentley's direction.

The Viennese leading lady of this subject, Greta Natzler, is supported by a strong cast including George Curzon, Henry Victor, Walter Patch, Daphne Courtney and Leslie Perrins.

BRITISH STUDIO NEWS
is Continued on Page 44

SELO
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QUEEN'S HALL AS STUDIO

BASIL DEAN FILMS SYMPHONY CONCERT

I FOUND Basil Dean's "Constant Nymph" unit were "on location" at the Queen's Hall on Friday last. The occasion was the filming of the London premiere of the Tyrolean Symphony, which in the story is composed and conducted by Lewis Dodd.

Over a hundred musicians of the London Symphony Orchestra took part in the scene, and the hall was crowded with a special "audience," including Donald Calthrop.

Brian Aherne, who plays the rôle of Lewis, has spent some weeks under the tuition of Louis Levy, Gaumont-British musical director, learning how to conduct an orchestra, and I watched him conscientiously studying the conductor-composer.

The music was written for the film by John Greenwood round a theme from the music written for the play by Eugene Goossens.

A grotesque tubular-scaffolding crane was erected in the centre of the hall, and its mobility allowed Basil Dean, who is directing the picture, to arrange for shots of the orchestra and audience with ease and speed.

On Sunday work was suspended on several occasions while the church bells of All Souls, Langham Place, rang out.

FOR HOLLYWOOD

Carl Brisson and Pat Paterson Signed

Carl Brisson this week signed a contract to make a picture in Hollywood for Paramount, and will leave England before Christmas. The subject is not yet agreed upon.

Meanwhile, after several unforeseen hitches, his "Two Hearts in Waltz Time" is being completed at Walton. Over 100 "extras" were at work on Monday in a Viennese café crowd, with Carl leading choruses. The musical comedy scenes will be partly taken in an actual West End theatre with full audience.

PAT PATERSON
Hollywood Contract

Pat Paterson, the young English star, who has just signed a seven-year contract with the Fox Company, is only 21 and has leapt to stardom in a very short space of time.

Her most outstanding films are "The Great Gay Road," "Murder on the Second Floor" and "Lord Babs."

Miss Paterson may make one more picture before she leaves our shores in January.

◆

FILMING H.M. SHIPS

ADMIRALTY TO DECIDE ON APPLICATIONS

All applications from film producing companies for facilities to take kinematograph pictures in H.M. ships or naval establishments, or involving assistance from naval personnel, should be referred to the Admiralty for decision, stated Admiralty Fleet Orders last week.

Except where the request concerns the recording of events of topical or news interest, where no deviation from the normal routine is involved, it is the practice of the Admiralty to charge a fee in return for the facilities afforded, the receipts being equally divided between the naval funds and the Sports Control Board.

W. E. Outfit for Africa

A complete Western Electric portable recording channel has been shipped this week to Central Africa for use by London Film Productions in the filming of "Congo Raid."

Mrs. H. D. Moorhouse, wife of the well-known Manchester showman, plays a part in "Boots, Boots," the George Formby comedy picture just completed.

ALL-MAINS SOUND-FILM TESTING MACHINES

SEND FOR FULL PARTICULARS

MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN,
LONDON, N.W.1.

'PHONE GULLIVER 8451-3

TSAR AT ELSTREE

GREAT BANQUETING SCENE

The banquet given to the officers of the Ismailovsky Regiment by Tsar Peter III forms one of the most arresting spectacles in "Catherine the Great."

Douglas Fairbanks, jun., as the Tsar, dressed in white and gold satin, lounges at one end of the long table. Beside him sits his mistress, Countess Vorontzova, played by Diana Napier. At the other end of the long table, in lonely state, sits the Empress Catherine (Elizabeth Bergner). Fifty officers sit down to the banquet in the Great Hall of the Palace, at a long table heaped with rare and delicious foods, served on solid silver plate loaned by a West End collector for the film. This scene is one of the culminating moves on the part of the unbalanced young Tsar to humilate his wife, and is a thrilling psychological study.

Elizabeth Bergner, co-starring in this film, has as support Flora Robson, Sir Gerald du Maurier, and Irene and Violet Vanbrugh.

"THE QUEEN"
Wilcox Starts Interiors

Studio work on a big scale has now been started on "The Queen" at Boreham Wood.

This new British and Dominions picture, starring Anna Neagle and Fernand Graavey, directed by Herbert Wilcox, has the expert aid of Monckton Hoffe (dialogue), Roy Robertson (musical director), F. A. Young (photography), L. P. Williams (art direction), and C. C. Stevens (sound). The story is by Samson Raphaelson and the picture will be edited by Merrill White.

"The Queen" is a satirical romance set in the mythical kingdom of Sirocco, where life is free and easy and political opinions change with the wind. The story opens with the accession to the throne of Queen Nadina (Anna Neagle) on the death of her father, and a revolutionary plot led by Carl (Fernand Graavey), who intends to set up a republic with himself as president.

A REVOLUTION
Plotting Black Shirts

Following upon successful location work in Italy, Mr. Wilcox has been concentrating upon scenes in the wine kitchen which serves as a revolutionary headquarters. This is an underground vault lit by oil lamps, and given a touch of the picturesque by pumpkins, strings of onions and other vegetables hanging from the ceiling and decorating the walls. These details are based faithfully on Continental originals.

Here, the revolutionaries, led by Stuart Robertson and Michael Hogan, assemble in their black shirts, military breeches and black and white tam-o-shanters to celebrate the coming revolution.

Other members of the cast are Gibb McLaughlin, Muriel Aked and Miles Malleson.

ELVEY THROUGH
"Lily of Killarney"

Beautiful Irish settings are a notable feature of "The Lily of Killarney," which has just been completed at Twickenham Film Studios. H. Fowler Mear has written the story, in which many popular Irish songs have been interpolated.

The title-rôle is played by pretty Gina Malo, who, although she is familiar to film and playgoers in foreign rôles, is in reality Irish. John Garrick is a dashing hero, and Stanley Holloway provides some delightful comedy in his part of Father O'Flynn, most famous of Irish preachers. Other parts are played by Leslie Perrins, Dennis Hoey, A. Bromley Davenport, Sarah Allgood, and Dorothy Boyd. Maurice Elvey has directed "The Lily of Killarney" for A.P.D. Films.

The Man who Knows

Greenford Studio Scheme

Negotiations in Progress

Statements have appeared in the Press that a new film studio is to be erected at Greenford, Middlesex.

Inquiries made by a *Kine.* representative regarding the proposal reveal that, at the moment, the matter is all a question of negotiation, rather than actual fact.

It appears that the Ealing Town Council, the controlling local authority, have scheduled parts of Greenford as a residential area under its town planning scheme. Included therein is an area of some 50 acres at Oldfield Lane, on which an option has been secured by interested parties with a view to its future development.

The architect for the parties has suggested the possibilities of a film studio, but, being aware of the restrictive powers under the Town Planning Act, has approached local authority with the view to ascertaining how far that authority would exercise its powers.

The matter was mentioned at a full meeting of the Town Council—it not being publicly disclosed as to who was behind the project.

The borough surveyor has been instructed to discuss the question with the applicant.

It is gathered that no tangible proposal for a film studio has been put before the Council, but the question of its possibility. "It is all very vague," added the *Kine.'s* informant, "and it depends on the discussions with the proposers whether anything further will be heard of a film studio in Greenford."

◆

"SECRET AGENT"
New B.I.P. Director

Also starting at B.I.P. is "Secret Agent," directed by Arthur Woods. This Austrian Army spy story has a German hero, Carl Diehl, and a fine list of players headed by Greta Nissen and Don Alvarado, and including Esme Percy, Lester Matthews, Wallace Geoffrey and Austin Trevor.

OLIVER BALDWIN ATTACKS BRITISH FILMS

Film Critic's Bias

IN a speech at Manchester University Oliver Baldwin, film critic of the B.B.C., made a vigorous attack on British films. The meeting had been called by the Ethical Society to secure support for the establishment in Manchester of a "supporting association" of the British Film Institute.

Mr. Baldwin stated that there was absolutely no training for the kinema in this country. Film producers, he said, had no idea how to find a star. They secured a man who had spent all his life acting on the West End stage, billed him all over the country, and thought he was a star. The technique of kinema acting was as different as chalk from cheese. **The British film Industry was fairly bad at photography, not because we had no good laboratories. We had to send films abroad for developing if there was any question of trick or fake photography.**

We were also bad in scenic sets, he said. There was no reason to imagine that stage sets photographed would appear as well as they did from the auditorium of a theatre.

Film producers were able to "get away" with these things because of quotas and other things which encouraged incompetence and futility, but in the past seven months the Industry had received a great fillip from the formation of a new British company by Hungarians, Italians and Americans, who would produce much better films than we had ever done.

If one wanted a job on the films in England one still had to be a friend of the management.

No British company, he said, could exist only on the English market, and that was why so many British film companies went bankrupt.

He wished film producers would realise the importance of the generations to come of making pictures. They should realise that 50 years and 100 years hence every historical lecture in university or school would be illustrated by kinema films.

Mr. Baldwin stated that most British films were simply stage plays photographed.

The scene at the filming of the Queen's Hall sequences of the CONSTANT NYMPH

THE FIRST LINK IN THE CHAIN

The Exhibitor, the Laboratory, the Cast and the Cameraman . . . behind them all is *the Negative Film.*

For the superb photographic screen quality of to-day, credit is mainly due to *Eastman Super Sensitive Panchromatic Negative*—the first and one of the most important links in the whole of the production chain.

EASTMAN SUPER SENSITIVE PANCHROMATIC NEGATIVE

Available on Grey Back or Ivory Base

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

WE WERE RIGHT

when we advertised Six months ago that

"The Lost Chord"

was a British masterpiece and a BOX-OFFICE WINNER

Read what Mr. F. B. B. BLAKE of the Apollo Theatre, Southsea, 'says' about this Film:—

> Gentlemen,
>
> I wish to congratulate you on your magnificent British Film "THE LOST CHORD," which we played last week concurrently at 3 Theatres, viz., The Apollo, The Shaftesbury, and the Palace, Portsmouth.
>
> As you will see by our returns WE ALL HAD AN EXCELLENT WEEK. This speaks volumes for "The Lost Chord," especially when one considers the opposition, namely, "Cavalcade" and "The Sign of the Cross."
>
> Just as a point of interest, a great many patrons who had seen ALL THREE of these films voted "The Lost Chord" THE BEST FILM IN THE TOWN!
>
> A few more films like this one please, and oblige.
>
> Yours faithfully,
>
> (Signed) F. B. B. BLAKE.

Up to Date **1,465 Theatres** in the United Kingdom have Booked "THE LOST CHORD" and on Oct. 30th **56 Theatres** in London and Suburbs Screen this Film for **one week.** Our next Box-Office certainty

"THE LILY OF KILLARNEY"

will be Trade shown shortly, watch for the particulars and Date.

Another certain attraction

IN ACTIVE PREPARATION

"THE BROKEN MELODY"

A Heart gripping story and subject that again spells Box-Office for the Exhibitor.

A Julius Hagen Twickenham Production.

Sole Owners and Distributors throughout the United Kingdom and Irish Free State—

ASSOCIATED PRODUCING & DISTRIBUTION CO.,

193, WARDOUR STREET, LONDON, W.1.

FREDERICK WHITE, Director.
GILBERT CHURCH, Director.

GEORGE GEE & GINA MALO *In*

"STRIKE IT RICH"

WITH

BETTY ASTELL
DAVY BURNABY
ERNEST SEFTON

Directed by
LESLIE HISCOTT

IMMEDIATE APPLICATION for RESERVED SEATS NECESSARY

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FILM
76
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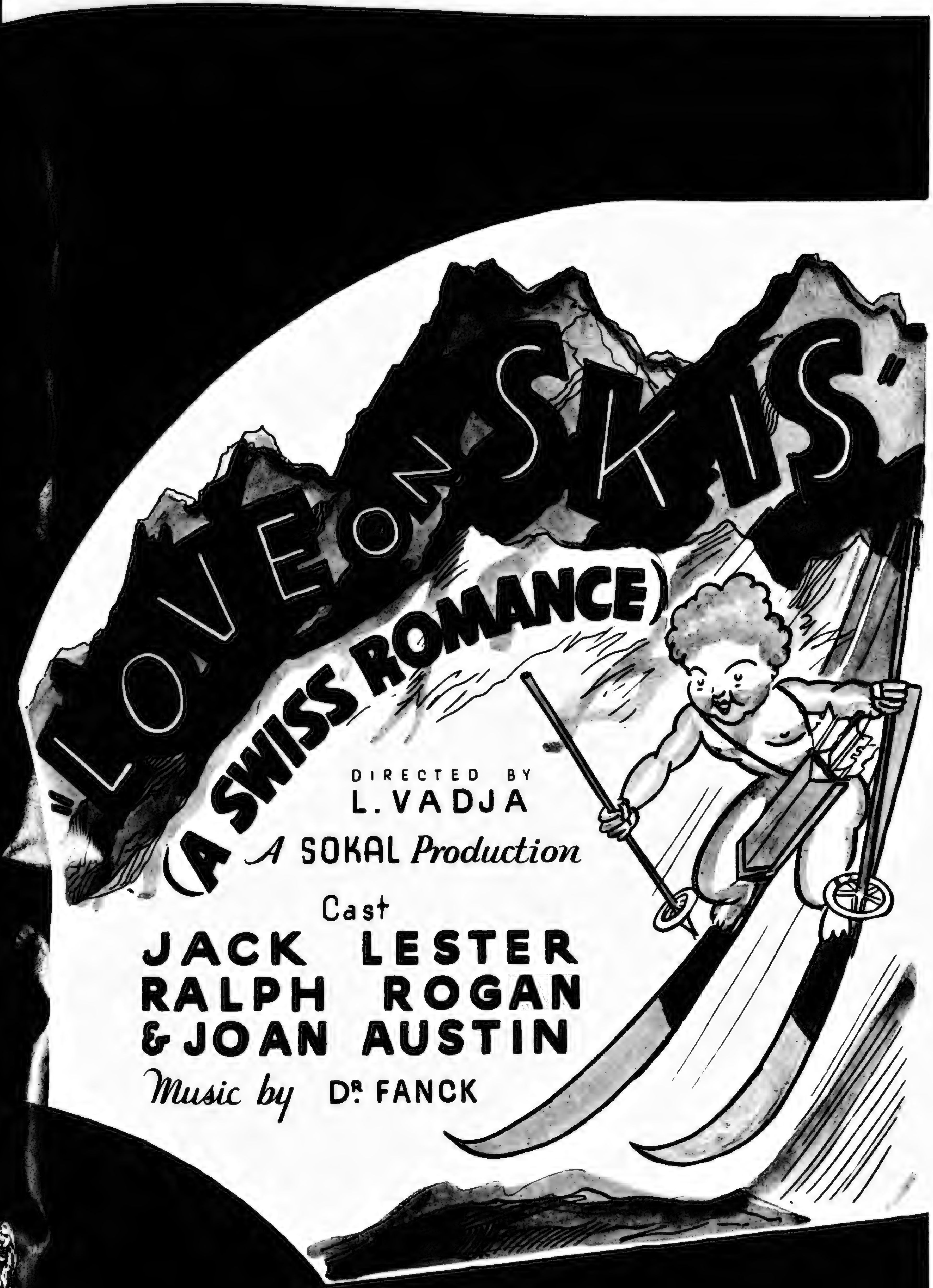


"LOVE ON SKIS"

(A SWISS ROMANCE)

DIRECTED BY
L. VADJA

A SOKAL *Production*

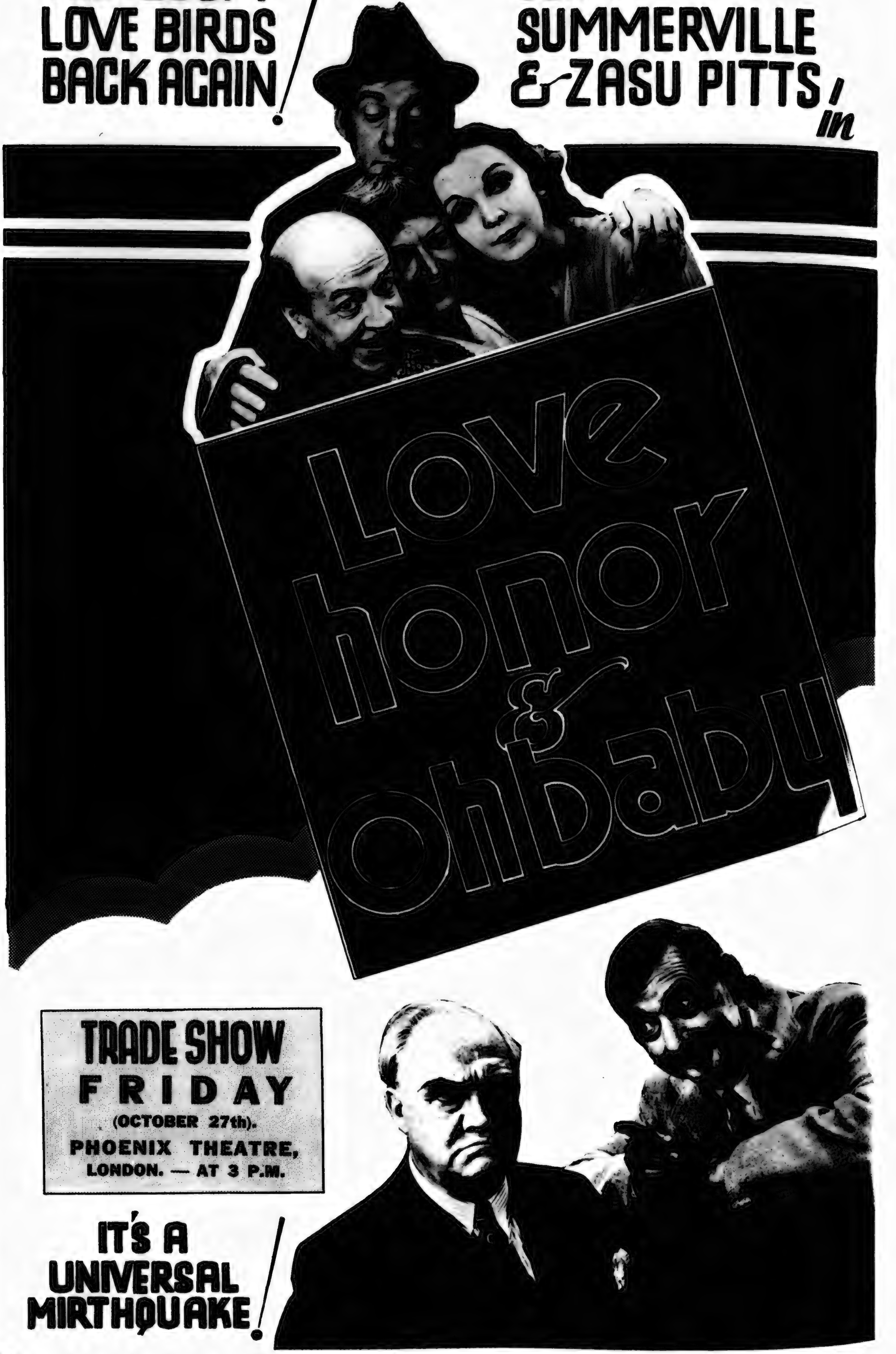
Cast

JACK LESTER
RALPH ROGAN
& JOAN AUSTIN

Music by Dr. FANCK

THE GOOFY LOVE BIRDS BACK AGAIN!

SLIM SUMMERVILLE & ZASU PITTS, in



TRADE SHOW FRIDAY
(OCTOBER 27th).
PHOENIX THEATRE,
LONDON. — AT 3 P.M.

IT'S A UNIVERSAL MIRTHQUAKE!

"A" CERTIFICATE PROBLEM IN LIVERPOOL

ANOMALOUS STATUS OF COMMITTEE

What Will be the Outcome?

A CURIOUS situation has arisen in Liverpool through the defeat of the report of the Theatres and Public Entertainment Committee annually appointed by the Justices.

The report, which was submitted to a full meeting of the justices, as reported in last week's *Kine.*, recalls the fact that at the annual music session the committee decided to renew all kinematograph licences and to amend Rule 9 to read that no film—other than photographs of current events—not passed for universal exhibition shall be exhibited without the express consent of the Justices during the time that any person under, or appearing under, the age of 16 years is therein, *provided that this condition shall not apply in the case of any child if accompanied by his parent or bona-fide guardian.*

Before this, the proviso to this rule had been omitted for a period of two years, and Liverpool exhibitors in that time suffered the loss of many thousands of pounds.

In making the amendment of Rule 9 of the licence, the Theatres and Public Entertainments Committee simply adopted one of the model conditions recommended for insertion in kinematograph licences by the Home Office.

The surprising thing is that the Entertainments Committee's report was defeated by 40 votes to 33. This action implies a criticism by the general body of magistrates of the Theatres and Public Entertainments Committee, which has, in fact, been accused of flouting the opinion of the general body of magistrates.

In these circumstances, it is natural to think that when it came to reconstituting the Theatre and Public Entertainments Committee changes would have been made in the personnel, so as to make it more amenable to control, if indeed, such control were needed. But the Liverpool magistrates evidently have full and complete confidence in their committee. When nominations were received there were included amongst them the names of several magistrates who were known to be definitely hostile to children being admitted to "A" film performances with or without parents or guardians. It is significant that none of these aspirants for service on the Theatres and Public Entertainments Committee was elected? One might sum up the position by stating that the magistrates have said in effect—and by a slender margin of seven votes—"We do not agree with what you have done, but, at the same time, you are the right people for the job. You have our confidence, and so we re-elect you."

And this brings up the really vital point. The Theatres and Public Entertainments Committee, in its wisdom, amended Rule 9 to bring it into line with the model condition recommended by the Home Office. Having been re-elected by the justices, it can scarcely change its mind without risking the forfeiture of the confidence of the general body of magistrates by whom it was elected.

G.-B. ARTIST

MARC STONE'S NEW POST

Other Trade Appointments

Marc Stone, the son of George M. Stone, of Leeds, has been appointed designer for the publicity of Gaumont-British Distributors, Ltd. His artistic posters of famous personalities and incidents in the films handled by this company during the past two years have won him this post. Recently, he was accorded the responsible task of preparing the design of the brochure for the Economic Conference film shown at the New Victoria, London, in face of keen competition with well-known artists.

He was trained at the Leeds Art School, and subsequently at London University.

W. McDonald, son of F. McDonald, treasurer of the Sheffield branch of the C.E.A., has been appointed representative for the National Screen Service in the four Northern counties. "Bill" McDonald is well known in the Sheffield area and takes over his new appointment up North with the best wishes of a large circle of friends.

George M. Stone, for the past ten years manager of W. and F. Film Service in Yorkshire and Lincolnshire, has been appointed to the charge of the business and sales force of Gaumont-British Distributors, Ltd., on the same territory, consequent upon the merger of W. and F. and Gaumont-Ideal.

Harry Mitchell, for many years Sheffield representative for Ideal Film Service, and **Charles Willis**, representative for Gaumont-Ideal, have resigned their positions.

H. A. Vale has taken over the management at the Theatre Royal, Loughborough, in place of Charles Aldridge, who vacated the post for a similar one at Coalville. Mr. Vale hails from the Birmingham district.

G. F. Perry, a member for 15 years of the staff of Hippodrome Theatre, Newcastle, which has recently been closed, has been appointed manager of the Grand Cinema, Pelaw-on-Tyne, one of the halls in the Stanley Rogers' Circuit.

Upon relinquishing the management of the Rialto, Beverley Road, Hull, for an appointment with Hull Cinemas, Ltd., **Wilfred J. Fishleigh** was made the recipient of a silver afternoon cake tier, together with hand-painted plates, from the Rialto staff.

J. Lawrence, who has been on the sales staff of United Artists, Birmingham, has joined Filmograms in the Sheffield area.

ADDITIONS TO STERLING'S SALES FORCE

In addition to the appointments announced on page 19, Sterling Film Co., Ltd., have made the further appointments on their sales organisation:—

Liverpool Area.—Tim Coop. *S. Wales.*—Horace Williams, each of whom has a long record of successful experience in their respective territories.

Scenes from BIG EXECUTIVE, featuring Ricardo Cortez and Elizabeth Young (Paramount)

British Lion Football Team, leaders of the Kinematograph League table

TRADE FOOTBALL

Keen Games in Kinematograph League

SUNDAY COMPETITION RESULTS

BRITISH LION took the lead in the Kinematograph League championship struggle by defeating Kodak on Saturday by 5 goals to 1 at Beaconsfield.

Kodak did well to hold the Lions to this score, but the game was scrambling and patchy. Hastings, in Kodak's goal, put up a superb display, especially in the second half.

After a well-fought, clean and very fast game, the *Era* ran out winners over the Labs. at Elstree in one of the best league matches this season.

The Labs' Bad Luck

The Labs had much bad luck. In the first half their forwards were lively in making use of long, accurate passes from their halves, but in front of goal they did everything but score. Lomas, a full back, who had been put in goal by the *Era* captain at the last minute, was a revelation. He is safe and agile. The *Era* have solved this goalkeeping difficulty.

The score was opened after half an hour by the *Era*, when Welsh put in a splendid drive from 30 yds., which curled into the top right-hand corner of the net.

Bignell, the Labs' centre-forward, equalised ten minutes later in a scramble, but after the interval there was that touch of superior positional play that gave *Era* the victory. Their inside forwards were dangerous, and B. Morris scored twice. Nelson also scored, but the goal was disallowed. The game never slowed down in its pace. The *Era* will become a force once more when they find two wing forwards.

B.I.P. Success

B.I.P. are consistent. Without extending themselves they defeated Rex comfortably. By this win they are within striking distance of the league leaders, and to have conceded only two goals in three matches speaks volumes for their defence. In Bert Bates the studio men have a clever inside forward who is a menace to any defence by the way he uses his brains.

Stepping Out!

At New Malden the boys from Universal "stepped out" and collected two points from Radio Pictures. The match was also one of the most enjoyable of the season. Play, if not brilliant, was keen and sporting. Radio showed distinct improvement. At half-time Universal were two goals up. Ten minutes after the resumption Allen reduced the arrears, but Hannah clinched the issue for Universal with a fine wing shot.

RESULTS AND POSITIONS

British Lion (Herbert Smith 2, Watmore 2, Daley) 5, Kodak (Lynch, pen.) 1; half-time, 3—1.

B.I.P. (Bates 2, Adams, Simpson, Stewart) 5, Rex 0; half-time, 3—0.

Elstree Labs (Bignell) 1, *The Era* (Morris 2, Welsh 1) 3; half-time, 1—1.

Radio Pictures (Allen) 1, Universal (Haigh 2, Hannah) 3; half-time, 0-2.

					Goals.		
	P.	W.	L.	D.	F.	A.	Pts.
British Lion	4	4	0	0	21	5	8
B.I.P.	3	3	0	0	13	2	6
Cinema	3	3	0	0	21	5	6
Era	5	3	2	0	22	12	6
B. and D.	3	2	1	0	30	4	4
Labs	5	2	3	0	10	17	4
Universal	2	1	0	1	5	3	3
Kodak	6	1	4	1	9	22	3
Rex	4	0	4	0	5	30	0
Radio	4	0	4	0	5	33	0
Kay Films	1	0	1	0	1	9	0

Matches Postponed

The four league engagements scheduled for November 25 next have been postponed by the League Management Committee. This is the date of the trial match, and the postponements were made to give players and clubs an opportunity to watch this important game.

Sunday Football League

The Regal, Marble Arch, beat Astoria, Finsbury Park, in a tremendously fast game, the half-time score being 0—0. Eventually, the Regal pressure became too hot for the "Parks," and they ran out winners by 2 goals to 1. After missing a penalty, the Regal fought hard to increase the lead, but the brilliant defence of the "Parks" withstood all pressure. The game was not hindered by a single foul.

The game between the Orpheum and the Astoria, Charing Cross, produced some excellent football. During the first twenty minutes the Astoria team attacked very strongly, but were admirably kept out. After a break-away by the home side, the Astoria team was very unfortunate in having to concede a goal through the ball being deflected into the net by their right back. Immediately on resumption of the second half, the Orpheum attacked strongly, and a great drive by F. Clarke gave the goalkeeper no chance. There was no further score, the game concluding with the Orpheum two up to the Astoria's nil.

SUNDAY FOOTBALL LEAGUE

Results for Sunday, October 22, 1933

Regal, Marble Arch, 2, Astoria, Finsbury Park, 1.
Empire, Leicester Square, 6, Regal, Kingston, 3.
Broadway, New Cross, 5, Kit Cat 1.
London Palladium 6, Wimbledon Palais 2.
Orpheum, Golders Green, 2, Astoria, Charing X., 0.

LEAGUE POSITIONS TO DATE

					Goals.		
	Pd.	W.	L.	D.	F.	A.	Pts.
Orpheum, Golders Green	3	2	0	1	10	1	5
Regal, Marble Arch	3	2	0	1	8	6	5
London Palladium	2	2	0	0	14	3	4
Broadway, New Cross	2	2	0	0	9	2	4
Astoria, Finsbury Park	3	2	1	0	9	2	4
Empire, Leicester Square	3	2	1	0	8	6	4
Regal, Kingston	3	1	2	0	14	10	2
Wimbledon Palais	3	0	2	1	5	10	1
Astoria, Charing Cross	3	0	2	1	4	7	1
Kit Cat	3	0	3	0	2	20	0
Gaumont, Streatham	2	0	2	0	0	16	0

Geoffrey Hickson is reorganising the Princes Cinema Football Club, and matches are being arranged with various teams in the Leicester area.

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SCREEN GOLF

AUCTION SWEEP POOL RESULTS

The contestants in the Screen Golfing Society Auction Sweep were not favoured with good weather at Stoke Poges on Sunday, when they played for the captain's prize. In the morning the semi-finals were played with the following results:—

R. N. LeCron (2) beat M. L. Abrahams (4), two up; C. L. Tucker (12) beat John Betts (16), 6 and 5. The final was played in the afternoon, when LeCron beat Tucker by 5 and 4. The winner, playing well, was three under fours up to the fourteenth, which was very fine scoring.

The Auction Sweep pool was decided by these results. The value of the pool was £1,078, which as the result of the matches goes to the "purchasers" in the following proportions: 50 per cent. to the winner, 20 per cent. to the runner-up, 10 per cent. to each of the semi-finalists.

R. N. LeCron was drawn by Sam Smith, who also became the purchaser; C. L. Tucker, drawn by Mark Ostrer, purchased by Maurice Ostrer; John Betts, drawn by T. A. Welsh, purchased by Jeffrey Bernerd; L. Abrahams, drawn by Alex King, purchased by Victor Saville.

Sheffield Golfing Dance

The first dance of the season, promoted by the Sheffield Screen Golfing Society at the Abbeydale P.H., Sheffield, on Friday evening, was a great success.

Every section of the Industry was well represented in a company numbering upwards of 200. Len Sullivan and H. Silvey, the joint hon. secretaries, were congratulated on the excellent arrangements.

Horace Routledge, general manager of Cinema and Electra, Ltd., the winner of the Isy Graham golf cup, was presented by E. Ransom Harrison with the trophy and a replica.

Sheffield Golf

Dick Walker, last year's winner, beat Sydney Kirkham in the semi-final of the knock-out competition promoted by the Sheffield Screen Golfing Society. Mr. Walker will now meet E. Ransom Harrison in the final.

Where They Learn Golf

About 200 local golf players and officials of Manchester and district clubs attended the Theatre Royal, Manchester, to witness the first public screening of the Bobby Jones series of golf films, "How to Break 90."

The management intend later to put up a special cup for competition.

The latest Slim Summerville-Zasu Pitts comedy LOVE, HONOUR, AND OH, BABY! will be Trade shown by Universal on Friday afternoon at the Phœnix

A BIG BOX-OFFICE ASSET

TREMENDOUS APPEAL OF £5,000 FILM CONTEST

KINEMA managers everywhere are talking about the terrific pulling power of the "Daily Herald's" £5,000 Film Contest, which has taken the picturegoers of Britain by storm.

Bigger and more enthusiastic audiences are the rule at every house which has splashed the news of the mammoth competition to decide the five greatest and five next greatest stars of 1933.

Have *you* tied-up with this great opportunity of valuable publicity for your house?

It costs nothing to do so, and behind the enterprise is the powerful publicity made possible by the *Daily Herald's* record 2,000,000 circulation.

Decide immediately to make your theatre the local headquarters of the contest. Old patrons and new will thank you—and support you.

Not only will you win bigger business, but you will be in line for splendid cash prizes of £25, £10, £5 and five of £2 for the best cooperated efforts.

Those who wish to enter may do so by organising vestibule tableaux and poster displays, showing slides or making announcements from the stage.

There are opportunities galore for enterprising showmen to use their ingenuity and skill.

In this great £5,000 national contest, the *Daily Herald* invites readers to select the five greatest and five next greatest stars of 1933 in each of the following five sections: character study, comedy, drama, musical comedy, romance.

The 30 stars from whom readers are asked to make their selection are:—

CHARACTER STUDY.—Wallace Beery, Marie Dressler, Gordon Harker, Charles Laughton, Aline MacMahon, Alison Skipworth.

COMEDY.—Eddie Cantor, Cicely Courtneidge, Gracie Fields, Ralph Lynn, Zasu Pitts, Charles Ruggles.

DRAMA.—George Arliss, Lionel Barrymore, Ann Harding, Walter Huston, Norma Shearer, Sylvia Sidney.

MUSICAL COMEDY. — Jack Buchanan, Maurice Chevalier, Lilian Harvey, Jack Hulbert, Jeanette Macdonald, Jessie Matthews.

ROMANCE.—Ronald Colman, Marlene Dietrich, Clark Gable, Greta Garbo, Janet Gaynor, Ramon Novarro.

All these stars are, from time to time, on your screen, and every manager should tie-up with the *Daily Herald's* big publicity efforts promptly.

Drop a postcard immediately for full details and printed matter to "Film Contest," 68, Long Acre, London, W.C.2.

"MANNEQUIN" DISTRIBUTION

"Mannequin," now in production at Twickenham, is to be distributed by Radio Pictures, Ltd., and not by A.P. and D. as originally stated.

UNIVERSAL TO SPEND $20,000,000

A RECORD BUDGET PRODUCTION

FOLLOWING the recent announcement of Universal's production plans for 1934, S. F. Ditcham, managing director of Universal Pictures, Ltd., stated that the production expenditure of the company had been fixed at twenty million dollars for the year.

This is an increase of two million dollars over the originally planned schedule, due to a conference between the Laemmles, senior and junior, the Cochranes, R. H. and P. D., and James R. Grainger, the newly-appointed Universal sales chief, whose sales policy called for elaborations in the production of certain pictures

Mr. Ditcham said that production plans have advanced also, since the last Universal announcement, several new pictures being definitely scheduled within the last few days.

Spectacular Musicals

The backbone of the line-up is comprised of four types of production—spectacular musicals, with big casts, choruses and many songs and dances, absorbing mystery-thrillers, big human dramas, and comedies of the Slim Summerville-Zasu Pitts and Cohens and Kellys type.

Karloff has been re-signed on contract, and is to make "The Return of Frankenstein," based on an incident in the original Mary Shelley "Frankenstein" book, and probably "The Billionaire." Universal feels that too many "shocker" rôles will not increase Karloff's reputation, in consequence of which "The Billionaire," which gives the star a fine opportunity for straight acting, has been chosen.

Two for Claude Rains

In the same field will be at least two Claude Rains starring vehicles, H. G. Wells' "The Invisible Man" and "The Man Who Reclaimed His Head." The former will be one of the biggest of the year, and has a cast almost as English as that in James Whale's former Karloff production, "The Old Dark House." Una O'Connor, Merle Tottenham, Donald Stuart, Gloria Stuart, Henry Travers, Forrester Harvey, Dudley Digges and William Harrigan are featured.

The London play success, "By Candlelight," which ran in the West End for an exceedingly long time, has just been purchased and will figure in the 1934 schedule as one of our big productions.

There is every indication of 1934 being Universal's busiest year, with the number of pictures increased by 34 per cent. and the production expenditure amplified by several million dollars.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing October 30

London

Astoria.—"It's a Boy" (G.-B.D.) and "Disgraced" (Paramount).

Capitol.—"Paddy the Next Best Thing" (Fox) and "Midnight Mary" (M-G-M).

Carlton.—"Song of Songs" (Paramount).

Coliseum.—"This is the Life" (British Lion).

Dominion.—"Working Man" (Warner) and "Midnight Mary" (M-G-M).

Empire.—"Beauty" (M-G-M).

Marble Arch Pavilion.—"I Was a Spy" (G.B.D.).

Metropole.—"Working Man" (Warner) and "Cocktail Hour" (U.A.).

New Gallery.—"Cuckoo in the Nest" (G.-B.D.).

New Victoria.—"It's a Boy" (G.-B.D.) and "Disgraced" (Paramount).

Plaza.—"Too Much Harmony" (Paramount).

Regal.—"Captured" (Warner).

Stoll.—"Christopher Strong" (Radio) and "Song You Gave Me" (Wardour).

Tivoli.—"Gold Diggers of 1933" (First National).

Birmingham

Forum.—"Working Man" (Warner).

Futurist.—"Melody Cruise" (Radio) and "I Love That Man" (Paramount).

Gaumont Palace.—"Just Smith" (G.B.D.).

Scala.—"Summer Lightning" (G.B.D.).

West End.—"Prince of Arcadia" (G.B.D.).

Bristol

Empire.—"I Loved You Wednesday" (Fox) and "The Big Chance" (Universal).

Hippodrome.—"This Week of Grace" (Radio.

King's.—"The Working Man" (Warner) and "Black Beauty" (Pathé).

New Palace.—"The Eagle and the Hawk" (Paramount) and "Best of Enemies" (Fox).

Regent.—"Adorable" (Fox).

Stoll.—"King Kong" (Radio).

Triangle.—"I Loved You Wednesday" (Fox) and "The Big Chance" (Universal).

Whiteladies. — "The Working Man" (Warner) and "Black Beauty" (Pathé).

Edinburgh

Caley.—"The Narrow Corner" (Warner).

New Picture House.—"King of the Jungle" (Paramount) and "Best of Enemies" (Fox).

New Victoria.—"King of the Jungle" (Paramount) and "Best of Enemies" (Fox).

Palace.—"Cynara" (U.A.).

Playhouse.—"Cynara" (U.A.).

Rutland.—"Pick Up" (Paramount) and "Train 2419" (Pathé).

St. Andrew Square.—"Pick Up" (Paramount) and "Train 2419" (Pathé).

Synod Hall.—"The Silk Express" (Fox) and "Timbuctoo" (Wardour).

Glasgow

Coliseum.—"I Loved You Wednesday" (Fox) and "Silk Express" (First National).

Cranston's. — "The Working Man" (Warner).

Green's Playhouse.—"Oliver Twist" and "Easy Millions" (Pathé).

La Scala.—"Secrets" (U.A.).

New Savoy.—"Britannia of Billingsgate" and "Justice Takes a Holiday" (Gaumont-Ideal).

Regal.—"I Loved You Wednesday" (Fox) and "Silk Express" (First National).

Regent.—"The Girl I Made" (M-G-M).

The Picture House.—"Rasputin, the Mad Monk" (M-G-M).

Leeds

Assembly Rooms.—"The Girl I Made" (M-G-M) and "The Silk Express" (First National).

Coliseum.—"When Ladies Meet" (M-G-M) and "The Sphinx" (Pathé).

Majestic.—"The Girl I Made" (M-G-M) and "The Silk Express" (First National).

Paramount.—"The King of the Jungle" (Paramount) and "The Great Jasper" (Radio).

Rialto.—"The Cohens and the Kellys in Trouble" and "Strange People" (Universal).

Scala.—"When Ladies Meet" (M-G-M) and "The Sphinx" (Pathé).

Tower.—"The Woman I Stole" and "The Cocktail Hour" (Columbia).

Liverpool

Forum.—"Facing the Music" (Wardour).

Futurist.—"King Kong" (Radio).

Palais de Luxe.—"Secrets of Wu Sin" (Universal).

Prince of Wales.—"The Woman I Stole" and "Cocktail Hour" (U.A.).

Rialto.—"Just Smith" (W. and F.).

Royal Hippodrome.—"Just Smith" (W. and F.) and "Life in the Raw" (Fox).

Scala.—"Crime at the Blossoms" and "Song of the Eagle" (Paramount).

Trocadero.—"I Was a Spy" (W. and F.).

Manchester

Deansgate. — "The Vampire Bat" (Universal).

Gaiety. — "Love's Old Sweet Song" (Butcher).

Market Street.—"Gabriel Over the White House" (M-G-M).

New Oxford.—"Gabriel Over the White House" (M-G-M).

Piccadilly.—"Just Smith" (G.B.D.).

Regal.—"The Ghoul" (G.B.D.).

Theatre Royal.—"The Keyhole" (Warner).

Newcastle

New Westgate.—"When Ladies Meet" (M-G-M) and "Constant Woman" (Ideal).

Pavilion.—"I Was a Spy" (W. and F.).

Queen's Hall.—"I Was a Spy" (W. and F.).

Stoll.—"High Finance" and "Little Giant" (First National).

Sheffield

Albert Hall.—"Pick Up" (Paramount) and "Vampire Bat" (P.D.C.).

Central.—"Hell Below" (M-G-M).

Cinema House.—"Sign of the Cross" (Paramount).

Electra Palace.—"Oliver Twist" (Pathe).

Hippodrome.—"The Key Hole" (Warner) and "The Sphinx" (Pathe).

Regent.—"Rasputin the Mad Monk" (M-G-M).

Union Street.—"Topaz" and "Sailor Be Good" (Radio).

"I'M NO ANGEL"

THEATRE OPEN TILL FIVE A.M.

Biggest Grosses in History

The most sensational grosses in theatrical history have been set up by the new Mae West picture, "I'm No Angel," which has just opened in New York.

John Cecil Graham, managing director of the Paramount Film Service, Ltd., has received a cable from New York describing the amazing furore the picture has created at the Paramount Theatre on Broadway. The cable, one of the most remarkable reports of theatre business ever recorded, reads as follows:—

> "Never in history has film business seen such sensational as Mae West's current film, 'I'm No Angel,' shattering all-time records by almost double grosses in many centres. Several overflow theatres required to handle crowds. Paramount, New York, ran until five o'clock Sunday morning and theatre opening its doors at nine o'clock every morning next two weeks.
>
> Expect gross 80,000 this week. You know what that means these times.
>
> More sensational news about other Paramount films to follow. Lucky star hovering over Paramount."

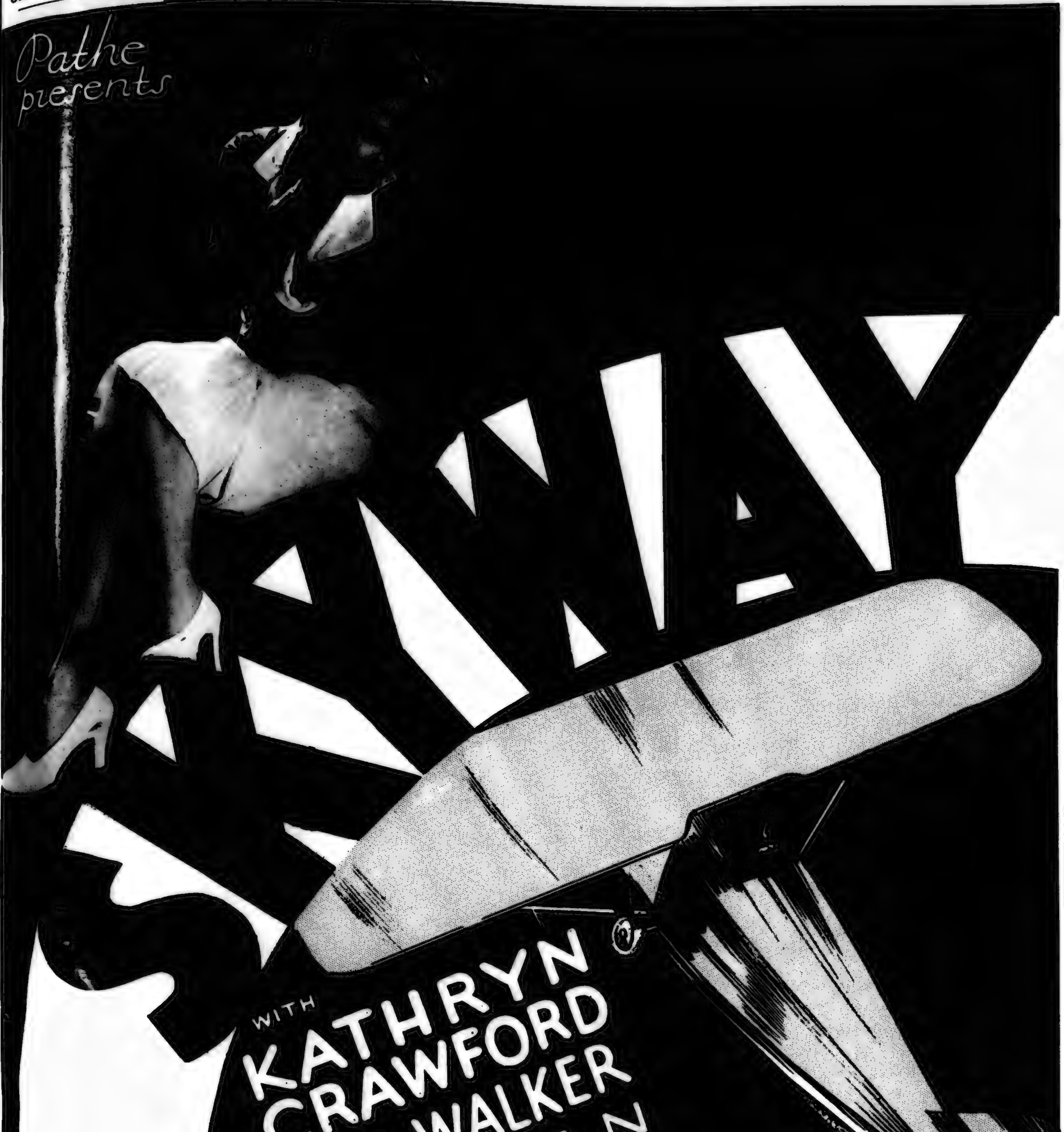
When first shown at the Oriental Theatre, Chicago, on October 4, where "I'm No Angel" had its world premiere, following the opening at 6 p.m., the picture did gross business in the first three hours amounting to 4,800 dollars.

At the State Theatre, Detroit, the receipts for the opening day of "I'm No Angel" exceeded those of the day when the theatre opened several years ago in the height of the post-war boom period by nearly 2,000 dollars.

Mae West has expressed her ambition to break the 20-year-old record of the motion picture industry, now held by David Wark Griffith's "The Birth of a Nation," for the number of repeat engagements played by a single film.

She is already threatening the score, since "She Done Him Wrong," the first picture she made for Paramount, has already played more than 8,000 repeat performances, and it's still going strong.

Wallace and Barry Lupino in SONG BIRDS, in the first of the series of 4-reel comedies to be released by Pathe. It will be Trade shown next Tuesday


Pathe presents
SKYWAY
WITH
KATHRYN CRAWFORD
RAY WALKER
LUCIEN LITTLEFIELD
TOM DUGAN
TRADE PRESENTATION
LONDON HIPPODROME
TUESDAY OCTOBER 31st
at 3 p.m.
Distributed by
PATHE PICTURES LTD.
103/109 WARDOUR STREET W.1.
A Monogram Picture

In the Courts

REGULATION HE OVERLOOKED

Kinema Contractor's Liability

FIVE YEARS FOR THEATRE MANAGER

HOW easy it is for licensees to overlook regulations was revealed at St. Helens on Friday, when the Thatto Heath Picturedrome Co. and Charles J. Middlehurst, of 16, Windle Street, the managing director, were summoned for having made alterations in the seating of the picture house without the consent of the magistrates.

Mr. Middlehurst said, "If I were increasing the seating accommodation I would have to make an application, but as I was reducing the accommodation and putting in better seats, I took it there was no need for an application to be made to the justices."

Defendant had installed 120 new seats in the balcony and 84 new seats downstairs. The proprietors of the hall had decided to improve the seating, and they had put in new and wider seats, reducing the number of seats by sixteen. This total enabled them to considerably widen the gangways. The proprietors were not aware at the time that they were breaking any regulation.

The police explained that the object of the prosecution was to bring to the notice of other proprietors the need for them to fully carry out the regulations.

The summons against Mr. Middlehurst was dismissed and the company was fined £1.

PHOTOGRAPHERS' LIABILITY

In Damage to Kinema

Reserved judgment was given in the Court of Appeal on October 20 by Lords Hewart and Wright and Lord Justice Slesser, in the appeal of Honeywill and Stein, Ltd., acoustic and sound engineers, of New London Street, E.C., against the decision of Mr. Justice Bennett, who had dismissed their claim against Larkin Bros. (London's Commercial Photographers), Ltd., for £261.

The dispute followed damage done to the drop curtain at the West Kensington super kinema, in North End Road, by fire following the taking of a flashlight photo. of the theatre by the defendant photographers on behalf of Honeywill and Stein, Ltd. The judge found that although the photographers were negligent when they used the flashlight apparatus within four feet of the curtain and caught it on fire, they were independent contractors, and Honeywill and Stein, Ltd., themselves were not liable to the kinema proprietors for the damage, and therefore had no cause of action against them (the photographers).

Lord Justice Slesser, who gave the considered judgment of the Appeal Court, said Honeywill and Stein, Ltd., had paid the kinema proprietors the amount of the damage, and sought to get it from the photographers. Now the latter argued that Honeywill and Stein need not have paid the money because they were not liable, seeing that they (the photographers) were independent contractors, and by paying the sum Honeywill and Stein had prevented them from putting in a defence to any action the kinema proprietors might have brought against them.

It was well established in law, said Lord Justice Slesser, that the employer was not liable for acts of an independent contractor, but here there was an exception, because the question arose whether this was an extra hazardous act. If it were, the employer could not rid himself of the responsibility for the acts of his contractor. In such a case as this, where there was an explosion and fire for the flashlight apparatus, special precautions about fire had to be taken, and the law was that the employer could not delegate his obligation to an independent contractor when the work was being done on another person's premises. Therefore, Honeywill and Stein, Ltd., were liable to the kinema proprietors, and could reimburse themselves from the photographers.

The appeal was allowed with costs, and judgment entered for Honeywill and Stein, Ltd.

FIVE YEARS

For False Pretences

THOMAS FLEMING (46), kinema manager, of Tottenhall Road, London, pleading guilty at Salford Hundred Quarter Sessions, Manchester, on Monday to five charges of obtaining money by false pretences, and asking for three others to be taken into consideration, was sent to penal servitude for five years.

It was stated that in June last Fleming took the lease of the Star Cinema, Facit, near Rochdale, but from that time held himself out as the owner. The charges arose from sums of money totalling more than £200 which he obtained from persons who replied to newspaper advertisements and deposited the money in order to obtain employment. Two of the men defrauded were unemployed.

According to the police, Fleming had been lessee of theatres in the London district, but in 1925 was sent to prison for six months for obtaining money by false pretences. About 1927 he became associated with a man named Lawrence, and together they advertised on a large scale for kinema managers, obtaining from applicants about £2,400. For this he received a sentence of four years' penal servitude at Leeds Assizes.

TOO MANY FILMS

Fire Regulations Offence

BUTCHER'S FILM SERVICE, LTD., of 1-5, Hill Street, Birmingham, was fined £2 on each of two summonses at Birmingham for contravening the film storage regulations.

John Edward Fishley, branch manager, was fined £5 on each of two summonses for aiding and abetting.

Det.-Inspector Leighton informed the stipendiary that he found 1,011 films, instead of the 560 allowed, on the premises.

Mr. Fishley told him the excess was due to the heavy influx of films on the day preceding his inspection.

Mr. W. T. C. Ekens, who legally represented the company, expressed regret and gave an assurance that steps would be taken to prevent a repetition of the offence.

BEFORE Mr. Justice Swift and a special jury on October 24, British Publicity Talking Films, Ltd., of Charlotte Street, St. Pancras, sued William Stapley Mills, of Kitts Farm, Churt, Surrey, for £300, as a payment in respect of shares which had been allotted to him. This was not contested, but Mr. Mills brought a counterclaim in which he asked for the return of £1,500 which he had paid in respect of the shares, alleging that he was induced to apply for the shares by misrepresentations which were made. This was denied.

The action was fought on the counterclaim only.

Evidence having been given on behalf of Mr. Mills, witnesses from the plaintiff company, including Mr. Charles Henry Dand, a director, and Sir Ellis Arundel Ellis-Griffith, Bart., who was a director at the material times, and other directors, gave evidence to show that Mr. Mills was given full information as to the company's position, orders, organisation, and all relevant matters before he took up the shares, and that no misrepresentations were made at all.

After a short retirement, the jury found that there was no fraud on the part of the plaintiff company, either in July or in September.

Judgment was accordingly given for plaintiff company for £300 and costs on the claim, and the counterclaim was dismissed with costs.

A KINEMA SALE

Performance Suit

IN the Chancery Division, on October 19, Mr. Justice Maugham had before him an action brought by Consolidated Entertainments, Ltd., Queen Street, E.C., against Wm. Maxwell Fraser Needham for specific performance of an alleged agreement to take a lease of the Norbury Cinema and Dance Hall, London Road, Norbury, for 21 years at an annual rent of £1,250. The defendant did not appear. Mr. Pitt, for the plaintiffs, said that everything was agreed and approved between the agents of the parties, and in January last the lease was tendered to the defendant, who held back and finally, some months later, refused to complete.

Mr. Justice Maugham said that he was not satisfied that Mr. Needham himself was aware of the proceedings. He directed the plaintiffs to communicate with the defendant personally, and said that if it then appeared that Mr. Needham knew that the matter was before the Court he would make an order for specific performance of the agreement.

PROJECTOR CLAIM

Judgment Summons against Director

IN the Bow County Court on October 20, before Judge Thompson, K.C., Soho, Ltd., proprietors of the Kershaw Projector Co., of 3, Soho Square, W., were the plaintiffs in a judgment summons against N. Secretan, of 7, Bressey Grove, South Woodford, to recover £20 2s. 4d. Judgment was obtained against the defendant on October 10 of last year.

Defendant agreed to pay by November 19, and announced that he was going to get his co-directors to help him settle this liability.

Judge Thompson made an order for payment on November 19, with a committal in default.

◆

CAMBRIDGE OPENING

TO PRESENT SELECT PROGRAMMES

The new Cosmopolitan kinema, Market Passage, Cambridge, was opened on October 17, a private screening of "The Bells" taking place the night before, when John Grierson declared the kinema open.

It was the intention of the proprietors to run programmes of pictures of a more intellectual standard than those to be found in the normal kinema, said N. Openshaw Higgins in introducing Mr. Grierson.

The programme for the first week included "The Bells," a "Secrets of Nature" film, "Radio Europe," an impression of European wireless programmes; and a Walt Disney cameo symphony, "The Spider and the Fly."

Wallasey Gaumont Opening Date

Arrangements have been made for the new Gaumont Palace, Egremont, Wallasey, to be opened on November 13 by the Mayor of Wallasey. The feature film will be "I Was a Spy" (Gaumont-British).

As previously stated in the *Kine.*, the new theatre has been built on the site of the Lyceum, which was destroyed by fire about two years ago. F. J. Smidmore, manager of the Trocadero, Liverpool, will be in charge.

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"THIS DAY AND AGE"

TRADE PATRON'S TRIBUTE

A tribute was paid to the Cecil B. de Mille spectacle, "This Day and Age," which recently had an extended run at the Plaza Theatre, by Edward L. Klein in a personal letter to John Cecil Graham, managing director of the Paramount Film Service, Ltd.

Mr. Klein says: "I went to see 'This Day and Age' at the Plaza last evening, and I must say that it is one of the finest films I have witnessed. . . .

"I congratulate you and your organisation on presenting a picture which must be placed at the top of the list of the 'ten best pictures of the year.'"

BIRMINGHAM SNOOKER TOURNAMENT

As secretary of the Birmingham Trade Snooker Tournament, W. L. Grice reminds competitors that only a week is allowed for the second and each of the succeeding rounds. It is hoped to play the final in the early part of December.

Loss to Tyneside Trade

Ida Lupino, after six months' intensive grooming by Paramount for stardom

New Birkenhead Conditions

Accepted by Exhibitors

AT the Birkenhead annual licensing sessions, all existing music and dancing and kinematograph licences were renewed, subject to the incorporation of two new conditions :—

(*a*) The category of the film, "A" or "U," must be indicated clearly and legibly inside or outside the premises, and (*b*), except with the express consent of the magistrates, no synopsis or advertisement of any film must be displayed, sold or supplied depicting any scene which is not in a film as passed by the Board.

Permission to give Christmas Day performances between 6 p.m. and 10.30 p.m. was granted subject to the films being suitable to the day; the full synopses of the films intended to be shown being lodged with the Clerk to the Justices not later than November 7. It was also suggested that corresponding time off should be given to the staffs during Christmas week without loss of pay.

The conditions were accepted, except that relating to time off for the attendants. Christmas week was an exceptionally busy week, it was explained, and it would be difficult to make arrangements. If the magistrates agreed to the following week the licensees would be able to make suitable arrangements. The Bench agreed to the suggestion.

◆

GUILDFORD SUNDAY

FILM SHOWS WANTED FOR YOUTH

As a means of attracting young people from the streets, the Guildford Council of Social Service is considering the organisation of film entertainments on Sunday evenings. Except for occasional letters to the local Press, Guildford as a community has not yet interested itself in the subject of the Sunday opening of kinemas.

W. H. Dann, manager of the Cinema, has a perfectly open mind on the topic, but says the demand should obviously come from the public; F. H. Mills, of the Playhouse, has expressed doubt whether, if a vote was taken, Guildford would show a majority in favour of Sunday opening; and Ida Dayre, manageress of the Plaza, strongly supports opening. "I think," says Miss Dayre, "the opening of kinemas on Sundays is a social benefit. Why, too, should people now go to Aldershot and spend money there when it could be spent in Guildford to the advantage of a good many people?"

It is thought that the proposal of the Council of Social Service to organise Sunday film entertainments will probably bring the matter to a head, and that a decision will soon be taken in Guildford, one way or the other.

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Negotiations for £25,000 Guildford Super

A site in the main thoroughfare of the town—the historic High Street—has been offered the Birmingham syndicate who are desirous of erecting a super kinema in Guildford, and who recently negotiated for the Theatre Royal site, but decided, on the advice of their architects, that it was too small.

R. C. Jennings, of Guildford, who is interested in the matter, says that plans of the new site have been sent to Birmingham, but whether the offer would meet the requirements of the syndicate he was unable to say. In his opinion, however, it was a very good site, and nearly an acre in extent. Mr. Jennings added that the syndicate, who own a chain of super kinemas in the Midlands, are prepared to spend from £20,000 to £25,000 on the building if the right site can be found.

The Beckenham Cine. Society will hold its second exhibition of films made by the society and its members in the ballroom of the Regal, Beckenham, on November 9 and 10, at 7 p.m. and 9 p.m.

STANLEY ROG[illegible]ERS PASSES

AN ENTERTAINER [illegible]LL HIS LIFE

A SENSE of personal loss [illegible]s experienced by every exhibito[illegible] on Tyneside when they learnt, o[illegible] Saturday, that Stanley Rogers had [illegible]ed on the previous day. No man, either [illegible] the Industry or out of it, ever enjoyed s[illegible]h universal esteem and affection as he d[illegible].

Mr. Rogers was a veteran in t[illegible] industry, to which he gravitated by way [illegible]e "legitimate." He was born 75 years [illegible] at Egremont, in Cheshire, his father b[illegible] in business in Liverpool as a watch-ca[illegible]anufacturer. He was attracted to th[illegible]ge, as a career, at the age of 19 years. [illegible] business acumen found recognition in [illegible] being offered various managerial posts [illegible]d it was in that capacity that he receiv[illegible]s introduction to Tyneside, in 1908, [illegible] he became manager of the Theat[illegible]yal, at North Shields. He subsequ[illegible] became lessee of that theatre, and fr[illegible]ere he built up a chain of theatres, in [illegible] North of England, most of them on Tyn[illegible].

As the "silent pictures" ca[illegible]red the public fancy, Stanley Rogers [illegible]d some of his holdings to meet the po[illegible] demand, and eventually his circuit, k[illegible] as the Stanley Rogers Circuit, compr[illegible] only picture theatres, among these be[illegible] the Gaiety the Palladium and a recently constructed kinema in Two Ball Lonnen, Newcastle; the Empire, Blaydon-on-Tyne; the Picture House, Whitley Bay; the C[illegible], Felling-on-Tyne; the Hippodrome, [illegible]tor Moor (Cumberland); the Hippodrom[illegible] New Silksworth; the Globe, Crawcrook, [illegible] and the Grand, Pelaw-on-Tyne.

When members of the Northern [illegible]nch of the C.E.A. were debating the pos[illegible]ilities and the feared snags of the [illegible]oming "talkies," Stanley Rogers and his lieutenant, E. R. Hinge, visualised the popular appeal; the Stanley Rogers Circuit was among the first to be ready to make the change over from silent to sound.

He recently converted his circuit into a limited company, of which E. J. Hinge—who was also an actor—is managing director.

Mr. Rogers was for long a memb[illegible] of the Northern branch of the C.E.A. and a valued member of the executive committee, but [illegible] was not until 1929 that he was prevailed upon to accept the vice-chairmanship of the branch. In the following year he was elected chairman, an office in which he succeeded his right hand, E. J. Hinge.

The funeral took place on Monday, following a memorial service at St. George's Church, Newcastle, and was attended by a large gathering of exhibitors, renters and other representative gentlemen.

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SHEFFIELD LECTURE

TO PROJECTIONISTS

The Sheffield Court of the Guild of British Kinema Projectionists an[illegible] Technicians met on Sunday at the Ly[illegible] P.H., Darnall, Sheffield, and heard a lect[illegible] by F. W. Campbell, of the British Tho[illegible]n-Houston Company, on "B.T.-H. Eq[illegible]ment."

Mr. Campbell, at the outset, informed the members that it was his proposition to take the lecture in two sections, the first portion to be given that day and the second later o[illegible] when a suitable theatre could be arrange[illegible].

After an interesting address the members had a metal reflector demonstrated to [illegible]em. Mr. Perry, of the Ship Carbon Compan[illegible], being present to take photometer readi[illegible]s of the test between this and other mirr[illegible] and metal reflectors. The one demonstrat[illegible] was of a water-cooled type which had [illegible] invented by a member of the Sheffiel[illegible] Court.

The results were very surprising an[illegible] members showed no little interest when [illegible] the invitation of the manager, F. Ive[illegible] they went into the box to have a closer [illegible]pection.

The Sheffield Court are making a [illegible]t to the works of B.T.-H. at Rugby next [illegible]day, and also to visit the B.B.C. Empir[illegible]ort-wave Station during the day at Rug[illegible] Full information can be obtained from th[illegible]retary, F. C. Churchill, 7, St. G[illegible]ge's Terrace, Sheffield, regarding this vi[illegible] and other activities of the Sheffield Co[illegible] for the future.

◆

GORDON RICHARDS

Champion Jockey's Life

Work on Ace Films' special two[illegible]ler dealing with the life of a champion [illegible]key for early release is proceeding apac[illegible] and on Saturday Capt. Hogg, Lord Gla[illegible]ly's trainer, visited the studio to appear [illegible] a talkie sequence dealing with Go[illegible]n's earliest classic wins.

On Sunday the two units visited the [illegible]me of Capt. Chris. Towler, Editor of the *Sporting Life*, and, owing to incle[illegible]ent weather rendering exteriors impossible the production party converted Capt. Tow[illegible]er's home into a fully equipped studio, util[illegible]ing full studio recording channel and [illegible] a truck.

It is not generally known that Gor[illegible]n's mascot at the moment is a bull m[illegible]stiff puppy, and the brother and mother of this dog made their grand début with Capt. Towler, the man who changed Gor[illegible]on Richards's luck. Widgey Newman, who is supervising the production, is well ahead of schedule.

I can recommend it sincerely. REFEREE

Claudette Colbert is splendid.
DAILY HERALD

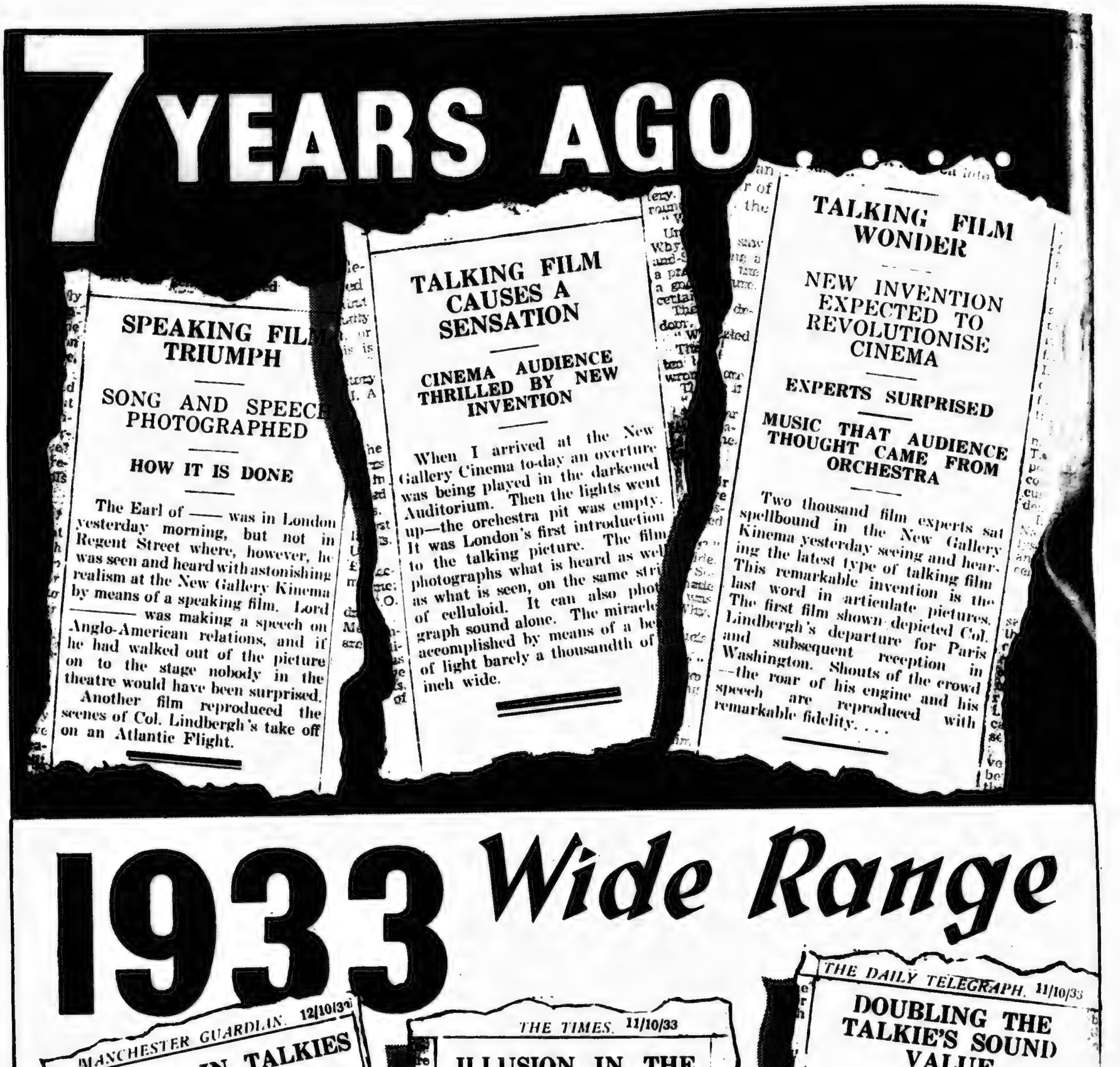
A really good, enjoyable picture with strong feminine appeal. DAILY MIRROR

"Broadway Singer" is definitely a picture you should see.
NEWS of the WORLD

This film will be popular everywhere.
MORNING [illegible]

BROADWAY SINGER

A Paramount Picture



7 YEARS AGO . . . . .

SPEAKING FILM TRIUMPH

SONG AND SPEECH PHOTOGRAPHED

HOW IT IS DONE

The Earl of —— was in London yesterday morning, but not in Regent Street where, however, he was seen and heard with astonishing realism at the New Gallery Kinema by means of a speaking film. Lord —— was making a speech on Anglo-American relations, and if he had walked out of the picture on to the stage nobody in the theatre would have been surprised.

Another film reproduced the scenes of Col. Lindbergh's take off on an Atlantic Flight.

TALKING FILM CAUSES A SENSATION

CINEMA AUDIENCE THRILLED BY NEW INVENTION

When I arrived at the New Gallery Cinema to-day an overture was being played in the darkened Auditorium. Then the lights went up—the orchestra pit was empty. It was London's first introduction to the talking picture. The film photographs what is heard as well as what is seen, on the same strip of celluloid. It can also photograph sound alone. The miracle accomplished by means of a be of light barely a thousandth of inch wide.

TALKING FILM WONDER

NEW INVENTION EXPECTED TO REVOLUTIONISE CINEMA

EXPERTS SURPRISED

MUSIC THAT AUDIENCE THOUGHT CAME FROM ORCHESTRA

Two thousand film experts sat spellbound in the New Gallery Kinema yesterday seeing and hearing the latest type of talking film. This remarkable invention is the last word in articulate pictures. The first film shown depicted Col. Lindbergh's departure for Paris and subsequent reception in Washington. Shouts of the crowd—the roar of his engine and his speech are reproduced with remarkable fidelity. . . .

1933 *Wide Range*

MANCHESTER GUARDIAN. 12/10/33

SOUND IN TALKIES

IMPROVED PRODUCTION

Sound has by now become so accepted a part of cinema that few filmgoers, when they complain of its "canned" quality, stop to consider whether the fault lies in the recording or reproduction. Actually the recording side of the film industry has outstripped reproduction, and much of the apparatus at present installed in theatres does not do justice to the delicacy of the recording. This fact was made strikingly clear at a demonstration of sound reproduction in the Western Electric Company's private theatre in Bush House. Sequences from such pictures as "Song of Songs," "That's a Good Girl," and "College Humour" were played through on both the old and the new style reproducing apparatus.

The difference was remarkable, particularly in the Dietrich picture shots of Cab Galloway's was the sound of an

THE TIMES. 11/10/33

ILLUSION IN THE CINEMA

Pieces of film which were shown yesterday by the Western Electric Company revealed a fidelity in tone and timbre never approached fore in the cinema. The faintest per and finest shades of tone lexion can now be recorded discernible distortion. et lies in the ability of g system to deal with ver rates of vibration, hnical language as apparatus is g frequencies al rate, and at e lowest hitherto lay's demonstra- use was of a set of item, taken from ongs," offered Miss rich's voice as re- e present and by the d. The disparity was so hat one was conscious

THE DAILY TELEGRAPH. 11/10/33

DOUBLING THE TALKIE'S SOUND VALUE

SUCCESS OF NEW APPARATUS

WHOLE MUSIC OF AN ORCHESTRA

Yesterday I was present at the first demonstration in this country of the new apparatus for sound-reproduction for the talkies.

Such is its effect in reproducing sounds which have escaped the range of existing apparatus that it gives the impression that double power is being used in transmission whereas, in fact, the power is the same.

I heard a number of passages from popular American and English films, reproduced over ordinary equipment. Then the technicians switched over to wide-range.

It was as if cotton-wool had been removed from one's ears. All manner of sounds which had been inaudible became clear.

Western Electric THE VOICE OF ACTION SOUND SYSTEM

WESTERN ELECTRIC CO. LTD., BUSH HOUSE, ALDWYCH, W.C.2

KINE THEATRE SECTION

SHOWMANSHIP · EQUIPMENT · PROJECTION · CONSTRUCTION
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HOW WIDE RANGE REFINEMENTS OPERATE

RECORDING & REPRODUCING CHANGES

WIDE range, Western Electric's latest contribution to the sound film, claims to mark the peak of recent achievements in the development of perfect sound recording and reproduction.

The production of a sound film record capable of accurately reproducing frequencies from 40 to 10,000 cycles involves numerous refinements in recording equipment and technique. For the successful development of Western Electric wide range recording it has been necessary to go over each element in the recording process to determine whether it introduces an appreciable amount of distortion and to devise practical means for improvement wherever necessary.

Moving Coil Microphone

The first departure from previous equipment in the Western Electric Wide Range system is the use of the new dynamic transmitter. In addition to being compact and portable, this microphone gives a substantially uniform response between 50 and 10,000 cycles in free air. Owing to its low impedance, it can be operated at a distance of 200 to 3,000 ft. from the first stage of amplification. The output is slightly greater than that of the condenser type, and it is not affected by moisture. By the addition of a suitable input transformer to the first amplifier stage, the same amplifiers can be used with the dynamic transmitter as were used with the condenser transmitter.

It has recently been found that a part of the loss of high frequencies in a film recorded with a light valve is due to the relative velocity of the valve ribbons with respect to the film. At low frequencies the ribbon velocities, or to be exact, the velocities of the ribbon images on the film, are small compared to the speed with which the film passes a fixed point.

At low frequencies a point on the film moves across the image width in a small fraction of a cycle, so that the exposure limits from the two ribbons are practically equal. However, at high frequencies the image width may change appreciably while a point on the film moves across this distance. Thus, the point is exposed partly by the image of one ribbon in a given position and partly by the image of the other ribbon in the position it takes up at a slightly later time. Consequently the exposure on the film is effectively due to the two ribbons moving slightly out of phase. The loss due to this effect may be eliminated by making up an electrical network to shift the phase of the current in one ribbon with respect to that in the other. A connection is made to the centre point of the light valve ribbons by means of a gold-plated roller

New Recorder Lens

Another factor causing a small loss at high frequencies is due to optical aberration in the objective lens of the film recording machine. A special lens has now been designed which reduces these deviations to a minimum and removes practically all the losses due to this source.

A photographic method of measuring axial chromatic aberration has been developed by engineers at the Bell Telephone Laboratories and applied especially to this new lens. Monochromatic light is obtained from a spectrometer and illuminates a test object consisting of a number of slits of the same size as the light valve aperture. The lens under test then forms an image of the test object at normal magnification. This image is, in turn, projected on an inclined plate by a special lens so that a small error in the test lens is magnified to an amount easily measured. In this way it has been

(Continued on page 56.)

BOX-OFFICE GEOMETRY

Our manager put her in the box-office because she was straight—we thought it a waste of good curves!

The Observation Window

A Surge of Colour Systems

Sound Losses on the Printer

Nazi Television Plans

STRANGE what a boom there has been recently in colour systems. In the last few months we have seen Spicer-Dufay, Polychromide, Cinecolour and Omnicolour, besides the new Technicolor; I hear that Raycol are very busy, and from Germany comes news of the Gasparcolour system, while in the sub-standard market Kodacolor is finding a wide market. Thinking of the systems in vogue to-day, however, one cannot help recalling Simon Rowson's prediction that the system of the future will be additive and not subtractive; in which connection one may regret that Claude Friese-Greene has apparently been too busy up at Elstree to perfect the system which he and his father worked upon.

THERE seems little doubt that the exhibitor and the public would welcome a colour system giving pleasing results, and sufficiently simple and inexpensive to be widely adopted. It is an open secret that one or two of our leading producing concerns have been making interested inquiries regarding various systems, and undoubtedly the first system to achieve more or less natural colours at a minimum cost will meet with considerable success.

THE difficulties of printing and development of the sound track to retain the top frequencies are the subject of two papers in the October *S.M.P.E. Journal.* Working on frequency tracks ranging from 500 to 9,000 cycles, it is found that a number of causes can give a loss of from 1 to 2 db., due chiefly to minor faults in the principles of the printing machine—lack of contact, non-specular illumination, excessive printing speed, reflections from printer gate shoe, irregular shrinkage causing creep, gear meshing, etc. Rather surprisingly it is found that a heavy flywheel on the printing sprocket shaft does little to eliminate the latter fault—a finding which conflicts with the experience of several firms in this country.

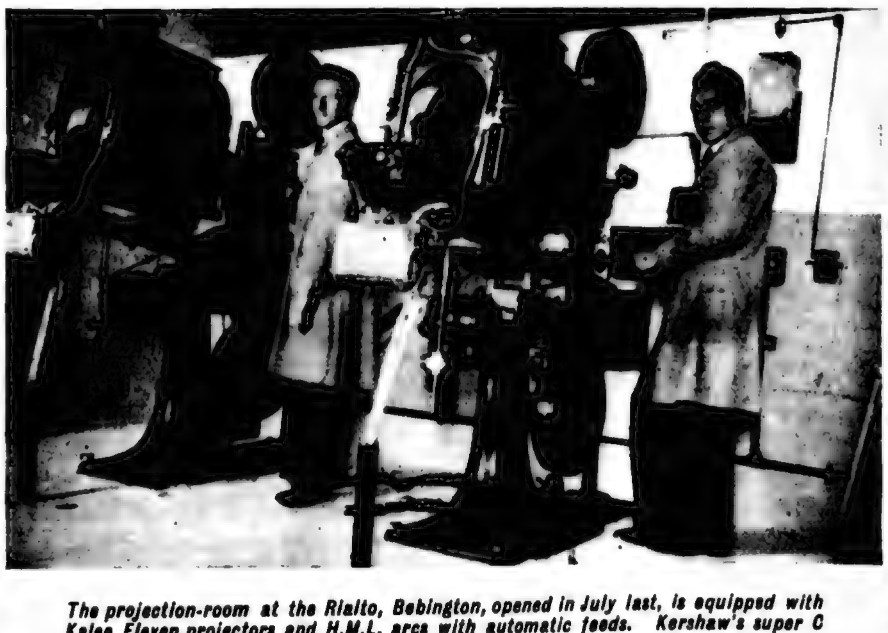
THE former results were obtained with variable density track, but on area tracks the question of density and gamma have a serious effect of causing flattening of the sharp peaks of the tracks, and filling in of the valleys. The effect of these faults at the lower frequencies is to give harmonic distortion, and at the higher frequencies to reduce the response. It is found that the conditions of maximum modulation and minimum harmonic content are met by making the print density equal to or slightly less than the negative density.

GERMANY is taking a great interest in television; Dr. Goebbels, the Nazi leader, having shown great enthusiasm regarding its adoption. Transmission is to be on 180 lines at 25 pictures per second, and the existing short wave transmitter is to be brought up to new standards.

CLAIMS are made that by next April talkie films will be transmissible on a wave length of seven metres, and pictures of actual happenings will be transmitted by another apparatus without the aid of the film. Experimental transmissions will be made at frequent intervals in order to perfect the process.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection-room at the Rialto, Bebington, opened in July last, is equipped with Kalee Eleven projectors and H.M.L. arcs with automatic feeds. Kershaw's super C lenses are fitted, and the sound apparatus is Western Electric

Switch on in the morning and switch off at night!
Apart from that HEWITTIC is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

SURPRISE ITEMS AT LIVERPOOL FUNCTION

GUILD'S ANNUAL DINNER AND DANCE

DESCRIBED by one speaker as a "Cavalcade of Good Companions," the second Annual Dinner and Dance of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians was held at the Carlton Restaurant, Eberle Street, Liverpool, in the early hours of Wednesday morning, October 18. Immediately after the close of the performances on Tuesday night, the operating-boxes were deserted and the projectionists hurriedly changed into evening dress and dashed off to the Carlton, in time for the commencement of the proceedings at midnight.

Of the four hundred persons who attended the function, about one hundred sat down to dinner, the guests including kinema managers, members of the Manchester and Leeds Courts, and various gentlemen who have given lectures to the Court during the past year. H. B. Smith, chairman of the Court, expressed regret that the President of the Guild, Stanley T. Perry, had not been able to attend owing to business requiring him in London.

A Brace of Surprises

"The Guild has decided to recognise the work that has been done for it by J. Ward, my predecessor, who is a founder of the Liverpool Court and was its chairman for two years," said H. B. Smith, "by making him an honorary member of the Guild."

This was a pleasant surprise for Mr. Ward, who is the Gaumont-British engineer, whose turn now came to spring a surprise on his successor. On behalf of the members of the Liverpool Court, he handed to Mr. Smith, who is chief projectionist at the Trocadero, Liverpool, an electric clock in an oak case, as a momento of his election to the vice-presidency.

Thanking the members, Mr. Smith said, "You know what the projectionist feels like when the picture goes out of 'sync'—then you can imagine my feelings at the present time." Technical progress in the kinema Industry, he said, was very rapid and the only means of keeping pace with it was through the Guild.

Aims of the Guild

Proposing the toast to the guests, Mr. Smith voiced the thanks of the Guild to the firms and individuals who had assisted with lectures, demonstrations, etc. "It is our aim to secure 100 per cent. efficiency in the operating booths," he said. "It is a very high aim and without the assistance of friends who sacrifice their time to come along to our meetings to lecture, it would be almost impossible to attain."

F. W. Thornton (Western Electric) paid a tribute to Mr. Smith when he said that there was no one that he would not pester if it was a matter of service to the Guild.

He asserted that the standard required of the projectionist would have to be much higher in the future and the work of the Guild in improving the status of its members would be invaluable.

Tributes were paid to the social committee, of which G. H. Sewell is chairman, for the excellent arrangements they had made for the function.

Behind the scenes was another little presentation. Miss Kane, secretary to G. Earnshaw (joint secretary of the Court), of Maynes and Earnshaw, was handed a large box of chocolates in appreciation of the services she has rendered the Court.

At the conclusion of the speeches, members and guests joined the dancers in the ballroom. There was dancing until 4 a.m. To use the film critics' phrase, the function was "excellent entertainment with good technical backing."

◆

FULLER ACCUMULATORS

Branch Address Changes

The Fuller Accumulator Co. (1926), Ltd., has now vacated 29, Guildhall Buildings, Navigation Street, Birmingham, and has removed to more commodious and accessible premises at 48, Great Charles Street, Birmingham.

The depots at 6, York Place, Leeds, and 31, Spring Bank, Hull, have been closed and supplies of Fuller accumulators are available at the Manchester Depot, 19, Chapel Walks, Cross Street, Manchester. Telephone No.: Blackfriars 5811.

1934
UNIQUE
BRILLIANT
SHOWCASES
STAINLESS STEEL
WITH NEON ILLUMINATION
Always an attraction, clean and bright, constructed to your specifications
(Architects' designs followed.)

GORDON COOK & Co.
Advertising Contractors
THE PIONEERS OF THE NEON DISPLAY CABINET

N.B.
Frames supplied, fixed, insured and maintained
FREE OF COST

The dark evenings are here

WRITE TO-DAY
Messrs. Gordon Cook & Co.,
"Cintra House," Hornsey, London, N.8
Phone: MOUNTVIEW 3932

4633
CHAIRS
FOR THE
BLACKPOOL TOWER CO., LTD.
AND
BLACKPOOL WINTER GARDENS & PAVILION CO., LTD.

Pavilion,	Blackpool	781
Pavilion,	Blackpool	353
Palace,	Lytham	1,293
Palace,	St. Anne's	501
Opera House,	Blackpool	327
Palace,	Blackpool	723
Grand,	Blackpool	653
		4,633

The above seven orders were secured in the face of keen competition, PROOF of the exceptional value and quality of "Beckwin" Chairs.
The first order was executed in 1930 . . . the last is in hand to-day . . . evidence of the satisfaction given by "Beckwin" goods.

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The
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19, Charing Cross Road, LONDON, W.C.2.
'Phone: Whitehall 4087

MAKE YOUR PUBLIC CURIOUS

The Way to Big Box-Office Business

By HARRY SANDERS,
General Manager, Lido, Islington

ONE often hears the time-honoured question: "What does the public want?" And how many of us managers have spent sleepless hours trying to answer the question. Personally, however, I think that we miss the point. It is not so much a question of "What does the public want?" but rather "What can we sell the public." I should explain that I use the word "sell" in a commercial sense!

Practically every film which is produced has some "selling" angle, and exhibitors—by that I mean the live showmen—should emulate the examples of our successful shopkeepers. Films are our stock and require all the artifices employed by leading store-keepers to sell their wares. Unfortunately, too many managers are content to let the film speak for itself. I know that oft-times there are circumstances over which they have no control which induces their apparent lethargy.

The Curiosity Angle

One of the fundamental points about exploiting films is the arousing of curiosity. A film, which before it has been exhibited at one's house, has aroused curiosity, invariably means a "box office" success. And this particularly applies to films which lack a good title or a "star" appeal.

From personal experience, I have found that a picture that might have had little or no selling value (by reason of its ambiguous title or lack or "star" interest) can be sold to the public.

It does not of necessity mean that one should start a "ballyhoo." Quiet and unobtrusive methods, with the underlying idea of making the public talk, or wonder, are equally successful. A "catch line" or a smart slogan are in many instances worth all the street parades or flamboyant vestibule shows. In fact, the more subtle the publicity, more often than not, the greater success. If one can hit upon a local or topical—preferably the former—angle it goes a long way towards "good business."

Valuable Lip Service

I have always endeavoured, in my publicity schemes, to create an idea that makes the public talk; not so much because of its obvious "stunting," but something that will result in a "boost" by one person telling another. Lip-service is worth all the banging of the big drums! This, as I have said, can be accomplished by subtlety better than by ballyhoo.

As I commenced, so I would conclude—"Sell the public your goods." Don't worry about what the public want; see that they want what you have got!

THIS DAY AND AGE
THIS DAY AND AGE
FRIDAY NEXT

The vestibule of the Plaza, Piccadilly Circus, lends itself admirably to dignified publicity. Here the announcements for THIS DAY AND AGE (Paramount) are admirably schemed and placed to attract patronage

BIRMINGHAM EXPLOITATION

Aston Big Picture Parade—Gaiety's Bunch of Secrets

Alex Seymour, manager of the Orient, High Street, Aston, Birmingham, is well off the mark in his exploitation of the A.B.C. Big Picture Parade. For the screening of "Cynara" (U.A.) a 15 ft. cut-out of Ronald Colman was erected on the front of the house, and in the vestibule and balcony foyer a series of cut-outs of Kay Francis and Ronald Colman were arranged, with coloured stills and art announcement cards. This was supported by a tie-up with Woolworth's stores, where a full window display was devoted to the novel, stills and cut-out.

For "42nd Street" (Warner) a canopy display consisted of 10 cut-out stars, with the names of the players superimposed with two 9 ft. cut-out figures of dancing girls at each end, and below a streamer giving the film title. Woolworths again cooperated with a display of a 5 ft. imitation gramophone record forming the centrepiece, surrounded by figures of dancing girls and stills. A further tie-up was effected with a radio stores, where on a revolving platform were stills, records, and cut-out figures. In addition to a display at another radio stores, the song hits were plugged on a radiogram during the evening.

Gaiety Gifts

A scheme that provided something for nothing to his patrons and at the same time advertising his forthcoming programme was adopted by Eric Forgham for the screening of "Secrets" (U.A.) at the Gaiety, Birmingham. This go-ahead manager tied up with the Palmolive Co., with the products of Palmolive soap and shaving cream, distributing to patrons 1,000 free samples, around which was a specially printed band on the soap, "One of Mary Pickford's secrets—the secret of that schoolgirl complexion," whilst the shaving cream bore a band, "One of Leslie Howard's secrets—the secret of a good shave." The scheme was further supported by two complete window settings at Woolworths, at Saltley and in the Bull Ring, depicting a scene from the film, together with cut-outs, coloured stills and art announcement cards, tying up the products and the film.

MODEL STATION
With Working Model for "Sleeping Car"

The entrance and foyer of the Albert Hall, Sheffield. was last week converted into a replica of Sheffield L.M.S. railway station. Working and other models, valued at nearly £1,000. loaned by the railway company and others, were introduced into the scena, which was the central feature of H. V. Deacon's big exploitation of "Sleeping Car."

Scenic settings camouflaged the entrance to represent booking offices, station master's office, etc. Even the lights had been converted into railway pattern. In the centre was a large model of a sleeping car train.

In the foyer was exhibited a large model railway and all the usual station impedimenta was introduced—seats, barrows, lamps, luggage carriers. There were also the usual excursion bills, model engines, etc., making an interesting and spectacular display that attracted large crowds of sightseers, and set all Sheffield talking. It also obtained good local newspaper publicity, for photographs of display were reproduced in Sheffield newspapers. The male staff were attired as porters, dining and sleeping car attendants.

Another good feature of the campaign was a capital display at the Sheffield Engineering Exhibition, and at the Sheffield Midland Railway station. Altogether, it was a wonderful display.

Clever use of cuts-outs and lighting made excellent publicity for SUMMER LIGHTNING at the Regal, Altrincham (G-B-D)

BONNIE BABIES BOOST

"BEDTIME STORY" CONTESTS AT LEEDS AND BIRMINGHAM

Baby interest is always predominant among feminine kinema-goers whenever a child appears on the screen. This fact is being seized upon by the managements of the Paramount, Leeds, and the Futurist, Birmingham, where bonnie baby contests are being organised in connection with the screening of "A Bedtime Story."

Local newspapers are associating themselves with the venture, and a great deal of publicity is being secured in the Press. In Leeds, the Mayor and Mayoress and leading citizens are associating themselves with the movement, and parents are being invited to fill in coupons attached to photographs of children in competition for prizes.

Messrs. Cow and Gate, Ltd., are presenting a prize of £25 and a silver cup, £10 and £5.

In the Birmingham district films of the bonniest local babies will be screened during next week.

TOPICAL CARTOONS
Aid Cantor Campaign

An extensive tie-up campaign for the screening at the Empire, Chatham, of "The Kid from Spain" (U.A.) again displayed the resourcefulness of Herbert E. Webster, who secured the co-operation of shopkeepers in a wide variety and got his messages home to all classes. At each of the shops—and there were about a dozen—the advertising matter and art displays were the work of E. D. Prout, the Empire publicity manager.

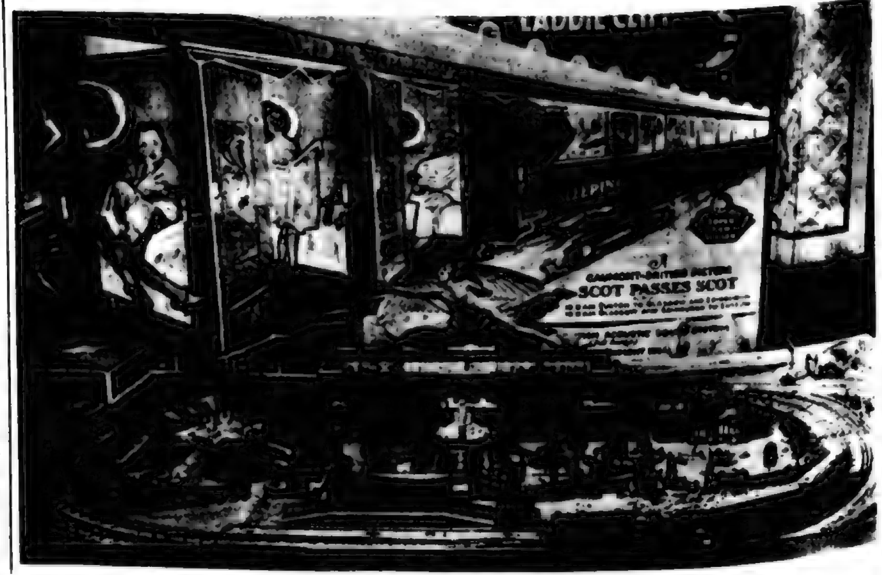
The largest (10 ft. long) depicted a galaxy of girls, apparently standing on a row of records of the song hits. The display was in plywood with the figures cut out and mounted, all lettering was in glitter. Similar displays appeared in other music stores.

At the Empire, in addition to enormous boards over the front, and art displays in the vestibule and lounge, a board 7 ft. by 3 ft. 6 in., contained [illegible] members of the staff—from the [illegible] a page—in an amusing episode with the bull. Cut-outs of the star and the bull [illegible] round the board at the foot. This was most amusing and caused much comment.

Throwaways (25,000) were distributed by hand, and with the Sunday newspapers.

FAKED CRASH
For "Central Airport"

An aeroplane crash, staged by Manager Clarke, of the Empire, Staines, in a small yard, opposite the theatre, attracted huge crowds to the scene, and provided some excellent publicity for "Central Airport" (First National). The monoplane, a "Desoutter," with a wing span of [illegible] was loaned by Capt. Ayres, of the National Flying Services, of Hanwell. Hundreds of people gathered to watch the installation of the plane, and a rumour that the plane had actually crashed caused a continuous stream of people to visit the spot.



This model railway scene attracted many patrons to the Albert Hall, Sheffield. for SLEEPING CAR (G-B-D)

COUNTRY FAIR AND TOWN STREETS

CHESHUNT MANAGER'S ATTRACTIVE ATMOSPHERE

K. B. SHOWLER, general manager of the Central, Cheshunt, has been responsible for some novel boosters of the films screened. In order to capture the rural atmosphere of "State Fair" (Fox) he dressed the vestibule and the front of the house with garlands of roses, lilac and other flowers, while the fair ground was suggested by clusters of balloons painted with the name of the theatre, the film and the star. A large banner, the width of the vestibule, announcing title, play date, etc., was illuminated by red and blue concealed lights.

Street Songs

During the week preceding the run of "42nd Street" (Warner), a novel combination of slides and non-sync. enabled Manager Showler to advertise the coming of this picture and to plug the popular numbers from it. Commencing with the chorus of "Let's All Go Down the Strand," a slide was thrown on the screen worded, "Here's a tune and a street everyone knows." This was followed by the refrains from "An Old-Fashioned Town" and "A Little Street Where Old Friends Meet," also accompanied by slides worded to stress the "street" motif. Finally the "42nd Street" selection was reached, and while this was being played slides bearing play date and titles of the numbers the audience were then listening to were shown.

Exploitation for the front of the house included specially worded posters and an illuminated banner, while effective tie-ups were arranged with local music-dealers.

SONG HITS AND FROCKS

Plugged in Castleford

One of the biggest campaigns ever put over in Castleford was organised by R. G. Warner, of the Albion, in connection with "42nd Street" (Warner).

A decorated car, equipped with a gramophone reproducer, paraded the district and plugged the song-hits from the film. Star throwaways were distributed and handbills publicising the film were circularised from door to door. Tie-ups were arranged with Messrs. Woolworth's and a number of record dealers for the music of the film, and the town's principal gown shop co-operated with a display of autumn 1933 creations as worn by Ruby Keeler, the star of the film. This attracted a great deal of attention and large crowds gathered outside the shop to view the display. During the week of showing, the front of the house was decorated with illuminated cut-outs, streamers and chaser lights, and the song-hits plugged to passers-by, by means of a loudspeaker.

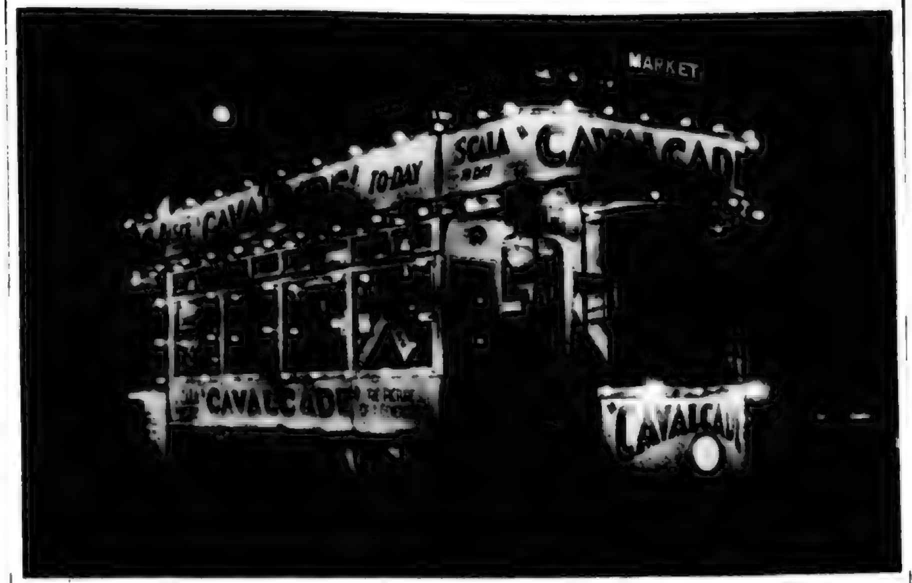
The bull and toreador who drew business to Wood Green Empire, where Percy Swanwick was screening THE KID FROM SPAIN (U.A.)

AN EERIE ATMOSPHERE

For "Mystery of Wax Museum"

Perfect showmanship was the keynote of the schemes which were introduced by H. Parkin, the manager of the New Grand Cinema Warrington, for the showing of "The Mystery of the Wax Museum" (Warner). Prior to the exhibition of the film a black covered box with weird markings, together with a large cabinet containing a wax bust of a lady (lent by a local hairdresser) were placed in the entrance to the kinema.

An eerie atmosphere was created by the introduction of green lighting effects, and the scene was witnessed by thousands of people. Appropriately worded cards were exhibited in many of the leading stores in the town.



This illuminated tramcar was used by the enterprising manager of the Scala, South Shields, to advertise his showing of CAVALCADE (Fox). The manager obtained the right to direct the tram on any route to obtain the greatest possible publicity

"THIS WEEK OF GRACE"

Music Store Tie-Up at Brighton

SOUTHSEA'S RECORD-BREAKING

P. G. LUNDY, of the Savoy, Brighton, has again been active, with clever window displays for "This Week of Grace" (Radio) and "Farewell to Arms" (Paramount). No fewer than ten window displays were arranged with local music stores for "This Week of Grace" (Radio), the outstanding feature being the modern design background with cut-outs of Gracie Fields in Murdoch's, of Brighton.

For "A Farewell to Arms" (Paramount) window displays were arranged with the bookstalls of the district, consisting of a shadow box in the shape of an arch, with the figures of the two stars against a background painted to represent a battlefield. With the aid of concealed lighting, these displays proved most effective at night.

ROADS AND RECORDS

Much the same idea is behind the stunts evolved for "This Week of Grace" by F. Hilbery, of the Gaiety, Southsea, who availed himself of the opportunity afforded by the re-laying of the pavement outside the theatre and displayed a notice over his entrance doors to the following effect :—

> "The management regret the inconvenience caused to patrons by re-laying of the pavement which is necessary after the rush of people to see Gracie Fields."

This notice caused much amusement and was assisted by large cut-out heads mounted on the canopy and tie-ups arranged with music shops.

A cut-out figure standing on broken gramophone records, with notice stating "Gracie Fields is breaking all records at the Gaiety," was also used to good effect.

MABEL'S GARTER

Intrigues Erdington Fans

Manager Yorke continues to make the most of the exploitation angles offered by the films in his programme at the Palace, Erdington. For "Night of the Garter" (U.A.) hundreds of attractive lady's garters were made up. Each carried a small tag labelled with the words: "Is this Mabel's Garter? Sidney Howard will show you at the Palace next week." These, dropped around in 'buses, trams, shops, and left in motor-cars on parking places, caused much amusement and valuable publicity for the film.

"Luxury Liner" (Paramount) was brought to the public notice by window displays in the principal tourist agencies and by the exhibition of cruising literature, in the theatre foyer. A fine display of cut-outs on the theatre front for "King's Vacation" (Warner), and extensive tie-ups were arranged with outfitters, furnishing stores, motor showrooms, and other firms supplying goods "fit for a king's vacation."

Mr. Yorke arranged a number of attractive displays in the leading music and gramophone stores for "42nd Street" (Warner). The backgrounds consisted of a huge gramophone record with the film title in glitter letters in the centre. On either side were cut-out figures of dancing girls. Music and records displayed in the window were connected by bright ribbons to six stars of different colours, attached to the windows, each star carrying the name of one of the principal tunes and artistes.

"FACING THE MUSIC"

SOUTHAMPTON WINDOW DISPLAYS

THE exceptional exploitation possibilities of "Facing the Music" (Wardour) were fully appreciated by Mr. Tatum when it played last week at the Picture House, Southampton. Extra space was taken daily in the newspapers, the results from which amply justified this extra expenditure.

A large touring car, specially fitted to carry pictorial posters of the film, created much interest whilst touring the principal streets of Southampton. The music dealers were quick to seize the opportunity afforded them in putting over the Noel Gay song hit, "I've Found the Right Girl," and effective window displays were arranged in no less than 13 shops.

MIDNIGHT SHOWING

For "Facing the Music"

An intensive drive was carried out by Scott Buccleuch and W. Prodgers, managers of the Empire and Triangle kinemas, Bristol, respectively, last week, where "Facing the Music" was due for showing.

Fully alive to the possibilities of the attraction, they co-opted the services of the *Bristol Evening Post*, who supplied their radio van. Suitably and effectively decorated, this van toured the principal thoroughfares of the city, broadcasting the Noel Gay song-hit, "I've Found the Right Girl," featured in the film. All the music dealers co-operated by arranging effective window displays, and an extensive herald campaign played a prominent part in putting over the film.

A midnight showing, a novelty in this part of the world, was attended by a goodly gathering of film critics, and the securing of leading articles in all these papers.

MAKING GEOGRAPHY

At the Oldham Palladium

Wally Baker made history during his screening of "So This is Africa" by introducing a new atlas to Oldham, a comedy map of Africa indicating the itinerary of the Wheeler-Woolsey expedition. Two of these, measuring some 8 ft. by 6 ft., painted on linen, and framed, were placed on the front of the Palladium and were responsible for attracting great crowds round the theatre.

For "The King's Vacation," Wally Baker adorned the theatre front with six-sheet litho cut-outs of the Arliss head. A castle surround was erected on the theatre verandah, the idea being also carried out in the entrance hall. Here a golden frame some 3 ft. square was erected with a six-sheet litho cut-out of Arliss, and a personal message from the star set out in the form of a proclamation. This personal message idea was also used with telling effect in a local newspaper advertisement.

WINDOW SETTING

For "Luxury Liner"

P. F. Inkester, manager of the Ritz, Bordesley Green East, Birmingham, is a showman who consistently exploits his programmes with first-class window settings. In connection with "Luxury Liner" (Paramount) he arranged a telling window setting with a local tradesman in which a large cut-out of an Atlantic liner 6 ft. long and 5 ft. high was arranged in the centre of the window, with a backcloth depicting the sea, with coastline and mountains in the far distance. At night a strip batten provided illumination to the portholes, whilst a blue flood thrown on the backcloth produced a realistic night effect.

PERIOD DRESS FOR "CAVALCADE"

TIE-UPS WITH LOCAL SHOPPING CENTRES

MANAGER W. J. BULL gave the two weeks' exclusive run of "Cavalcade" at the Regal, Watford, a good boost by means of tie-ups with local retailers, which aroused considerable interest. A display of period gowns dating from 1900 attracted the attention of the ladies in a High Street store, and a furniture retailer also provided good publicity with a flag-draped display of posters and stills.

A tie-up with scent manufacturers led to further valuable display space being secured in an important store, where a crinolined lay figure provided a good link with the film and product. Many free samples were distributed to Regal patrons, and, in addition, the theatre was regularly sprayed.

Barnsley Efforts

"Cavalcade" (Fox) established a record at Barnsley with the amount of newspaper publicity secured in connection with its screening at the Empire. This was largely due to the fact that Roy Mason made newspaper publicity the big feature of his boost. Extending over several weeks, the exploitation was served up in a variety of ways to newspaper readers—competitions, reviews and story.

Good use was made of the screen at the Empire, and the message was also conveyed into the surrounding districts in a variety of ways.

A series of morning matinees enabled shift workers to see the film who otherwise would have been prevented from so doing.

PAST OF MARY HOLMES
CHEYENNE KID
STOLL Bedmr

This street stunt was employed by W. Collings for a two-feature programme at the Stoll P.H., Bedminster. Two Radio pictures were the subjects, THE PAST OF MARY HOLMES and THE CHEYENNE KID

A CONTRAST IN SHOWMANSHIP

Two-Feature Street Stunt

When showing "The Past of Mary Holmes" and "The Cheyenne Kid"—two Radio pictures—in one programme at the Stoll P.H., Bedminster, Bristol, W. Collings combined a boost for both films in one street stunt.

Dressing one man up with a white wig and the untidy clothes of Mary Holmes, the sloven, he attired another man in Wild West outfit and sent them out on the streets carrying a large card suspended from a pole. The western kid had a holster and revolver, while the "woman" carried a gun under her left arm.

Striking Display

A striking display was made for "The Sign of the Cross" (Paramount) by W. Collings. On the front of the theatre above the canopy was a large sign, 24 ft. by 18 ft., on one side of this were the figures of Marcus and Mercia, and, on the other, a group of lions. In the centre, a cross, 12 ft. in length, projected from the sign, and below in large letters was the title of the film. At night the cross and the title were illuminated, the rest of the sign forming a dark background. The result was particularly effective, especially when seen from the hills in the distance.

Inside the vestibule was a silver cross on a blue background. Two men dressed as Roman legionaries stood at the entrance during the performance, and in the morning paraded the streets carrying spears, upon which were cards advertising the film. As an opening for the picture Mr. Collings had the organ records played, and then the cross was thrown upon the screen curtains, and super-imposed upon this was a larger cross formed by means of a slide lantern. As the cross faded out and the organ died away the curtains opened and the picture started.

In the lounge of the theatre was a display of the book, while tie-ups were arranged with various booksellers.

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SPANISH CUSTOMS AT MANCHESTER

LOUIS LEWIS'S BOLD SHOWMANSHIP FOR CANTOR PICTURE

LOUIS LEWIS

Much of the record-creating success of "The Kid from Spain" (U.A.) at its recent screening at the Theatre Royal, Manchester, was due to the extensive and carefully planned campaign promoted by Louis Lewis.

Two weeks previous to the play-date special trailers were screened and the tabs were decorated with 2-ft. white linen letters announcing the star and title of the film. The following week a special organ interlude, entitled "A Tour Through Spain," was featured by C. Barrington, the theatre's organist, who was attired in a Spanish costume. Records of the song-hits by Eddie Cantor were also plugged in the café and at the Belle Vue Gardens.

During the two weeks of showing, two banners were posted on a special hoarding erected on the main shelter connecting the Midland Hotel and the station. Two men dressed in a comedy bull-skin and tied to a post outside the theatre attracted a great deal of attention with their amusing antics. The "bull" was led up and down the gangway during the performance, and on Saturday paraded the Belle Vue Amusement Gardens and also at the Broughton Rangers rugby match.

The front of the house was decorated with posters, flags and bunting, whilst the attendants and lift girls were attired in Spanish costumes. A display measuring 30 ft. by 10 ft. surrounded the box-office and a scene depicting Eddie Cantor in the bull-ring was featured in the vestibule.

Special advertising space was taken in two of the local Jewish papers advising Jewish patrons to start their New Year well by seeing their favourite comedian in "The Kid from Spain."

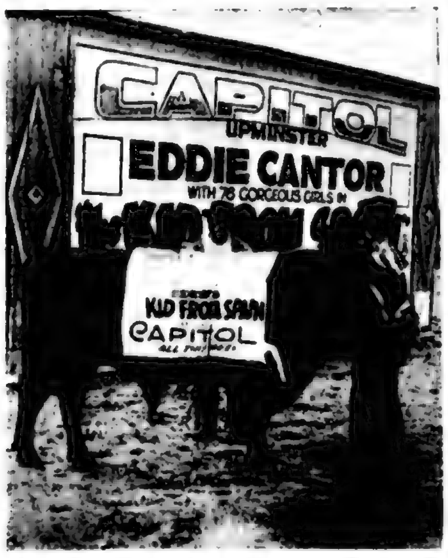
Mr. Lewis also arranged a number of tie-ups with chemists, where the Ever-Ready razor bills were displayed, and bills were exhibited on a hundred of the Corporation's trams during the second week of the film's run.

◆

BULLY PUBLICITY

For Eddie Cantor at Upminster

Considerable interest was aroused in Upminster and Hornchurch, Essex, throughout last week by a bull attended by two matadors parading the principal thoroughfare. They were part of a telling campaign arranged by G. E. Sewell, manager of the Capitol, Upminster, in connection with "The Kid From Spain," which was showing for the whole week. The bull was draped with a cloth on which was worked the name of the film, and hundreds of leaflets were distributed.



G. E. Sewell's publicity at the Capitol, Upminster, for THE KID FROM SPAIN included the real article in the form of a live bull

In addition, an effective tie-up was made with the proprietor of the Bull Inn at Hornchurch and also with a butcher who was prepared to guarantee that his meat was not from the bull killed by Eddie Cantor in the film showing at the Capitol.

The box-office returns showed how much interest was created.

◆

A DISTINCTIVE NOTE

Plaza, Watford, Installation

G. E. Woodman, of the Plaza, Watford, has installed two very effective still cabinets at the entrance of the house. The frames, which are substantially built in mahogany and chromium, are illuminated by a red neon border and attract much interest and admiration.

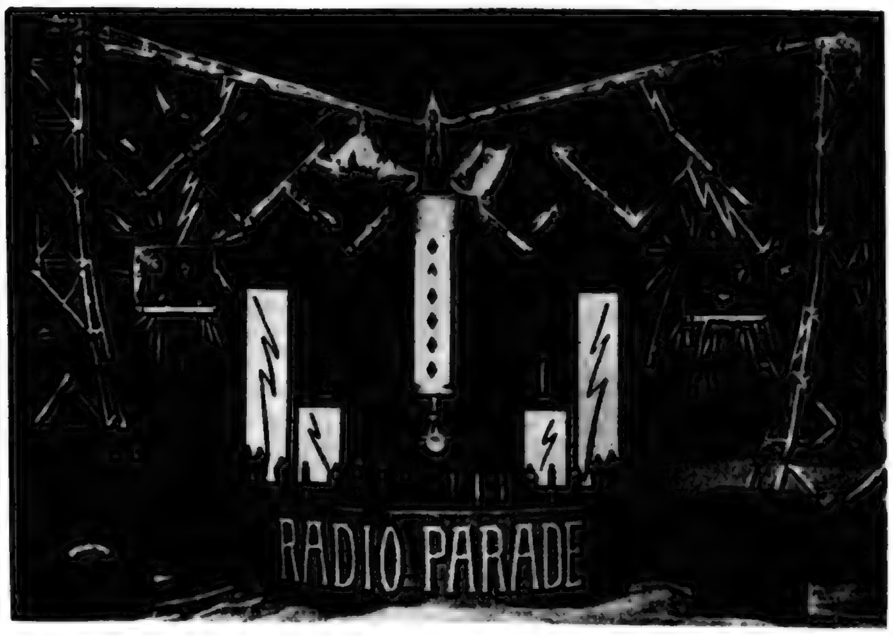
These have been supplied by Gordon Cook and Co., of "Cintra House," Hornsey, who are the pioneers of neon lighting used in connection with still display, and are specialising in stainless steel showcases embodying this attractive feature.

THE KID FROM SPAIN

Louis Lewis erected two special signs at the Central Station, Manchester, to boost THE KID FROM SPAIN (U.A.) when showing at the Theatre Royal. The picture above shows the hoarding on the bridge connecting the Midland Hotel and the station, with a comedy street stunt

WHEELER & WOOLSEY
WHEELER
WOOLSEY
WHEELER WOOLSEY
CAPTURED BY FAIR TARZANAS

For the screening of SO THIS IS AFRICA (Radio) at the Homer, Liverpool, an appropriate atmosphere was given to the vestibule, as shown above. Even the box-office had to take its part in the scheme



RADIO PARADE (Wardour) found plenty of patrons at the Ritz, Edinburgh. This was in no little degree due to the publicity efforts put forth for the picture. The illustration above shows an effective tie-up with a wireless store, where a window display consisted of stills and wireless valves and sets

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LANGRISH BUSY IN THE WEST

KALEE, B.T.-H. AND NEWTON INSTALLATIONS

An interesting installation of Kalee equipment has been carried out at the Gaiety, Treherbert, under Harry Phillips, E. A. Langrish's Cardiff branch manager.

This theatre has been taken over by George Beynon, of Porthcawl, and nothing has been spared to make it a real super.

Langrish supplied the very comfortable seats and took the contract for projection equipment, which consists of two of the latest type Kalee No. Eleven machines for Western Electric 4A set (the first set of its type to be installed in Wales).

Two high intensity H.M.L. arc lamps provide the illuminant, and a pair of T.T. and H. variable focus lenses allow the picture size to be increased at will, being in perfect focus at any time during the enlargement. These lenses serve a very useful purpose, when certain scenes in a film lend themselves to enlargement.

Langrish's also brought up to date the equipment of the Canton, Cardiff, for its re-opening, having supplied two H.I. Kalee arc lamps, two T.T. and H. Ultimum lenses and rubber perforated screen, whilst their Kalee No. 8 machines were converted to rear shutter model, allowing for a cooler film when H.I. is used.

Langrish have also been busy in other spheres, having been commissioned to supply the curtain and drapery requirements for the Pontypridd Boys' Welfare Club, which was opened Saturday last by the Duke of Gloucester. They have also completed their contract to instal the latest extended frequency range B.T.-H. set at the Baths, Bristol, working in conjunction with Kalee equipment.

The contract for supplying the new kinema at Westbury-on-Trym with Newton cathode type rectifier, switchgear, dimmers, footlights, curtain control, etc., was also successfully carried out.

This enterprising firm have found it necessary to increase their staff to cope with the demands of exhibitors. E. C. R. Davey looks after the interests of the South Wales exhibitors, whilst S. Shenton deals with the West of England.

◆

W.E. IN SPAIN

Installation in New Studios

According to advice received by R. M. Hatfield, European manager of Electrical Research Products, Inc., arrangements have now been completed by Western Electric Co., Spain, for the installation of Western Electric recording equipment in the new Fona Espana Studios in Madrid.

The agreement calls for the installation of equipment practically identical to that which Western Electric Co., of Italy, recently installed in the Fona Roma Studios in Rome. The whole of the equipment will be of the very latest design, embodying numerous refinements.

A complete dubbing and re-recording channel is to be installed, consisting essentially of microphone and amplifying equipment, film recorder and three improved sound-on-film reproducers, one of which will be fitted to a picture projector head.

The preview-room will be fitted with a double base reproducing equipment, double film attachment for synchronous projection of separate sound and picture prints on each machine.

The plant, when completed, will be utilised principally for the dubbing of Spanish versions of English and American pictures. The new studio project is expected to be functioning about December 15.

◆

BORING TESTS

An Important Task

The erection of any building of large size such as a kinema demands at the very outset that accurate and detailed information be obtained as to the nature of the strata into which the foundations are to be eventually sunk.

The importance of such preliminary trial borings is becoming recognised, and LeGrand, Sutcliff and Gell, Ltd., have carried out this type of work at many well-known London buildings, including the Troxy, Commercial Road, where the borings, nine in number, and of 20 to 30 ft. depth, provided much reliable data for the architect, George Cole, F.R.I.B.A.

NEW SIGNS FOR THE ELYSIAN

The Elysian Kinema, Cheadle Hulme, near Stockport, is to be considerably brightened, an order for the installation for Claudeneon signs having been placed with the General Electric Co., Ltd., Manchester. The frontage will be outlined in red and blue tubing, and there will be two signs, each reading "Elysian," built up of 18-in. block letters, on the canopy.

COMPTON INSTALLED AT BURY

A three-manual Compton with illuminated console has been installed at the Art P.H., Bury, of which Tom Lewis is general manager. The organ was officially opened last Tuesday week by Norman Cocker, who has been appointed organist.

December 4 Releases

TSCHAIKOVSKY TO KETELBEY

With Modern Syncopation

Musical Suggestions Compiled by A. W. OWEN

MUSICAL interludes cover a very wide range of musical composition in suggesting the musical atmosphere of this week's release film list, and make a very welcome change from murder mystery problems and American films without definite atmosphere.

Ketelbey is represented by "Sanctuary of the Heart," and "A Chinese Temple," both very appropriate numbers for "The Love Wager," and "The Stolen Necklace." For the Jennie Gerhardt film a section of the "6th Symphony" of Tschaikowsky can be effectively presented by even a small orchestra of seven or eight, with the special arrangement chosen for which I am responsible.

The French period romance, "The Only Girl," demands the simple minuet type of composition, of which Bizet's "L'Arlesienne" suite is an excellent example.

For the farcical comedy, "Cleaning Up," any medley of modern dance syncopated rhythmic music will suffice, and the numbers given are chosen from the latest numbers sent to me for review, which appeal to me as suitable for such an interlude.

"JENNIE GERHARDT" (Paramount)

Cert. A. 7,578 ft. Reg. No. F.8957. Reviewed in *Kine.* July 13, 1933.
Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.
Stars.—Sylvia Sidney, Donald Cook.
Atmosphere.—Screen adaptation of Theodore Dreiser's story of sex life of a woman who loves above her station, but is even discarded as a mistress in the unhappy ending.
Orchestra.—"Adagio" from the "Pathetique" (No. 6) Symphony. Tschaikowsky. (Special small orchestra arrangement.) (Bosworth.)
Organ.—As orchestra, with adaptation from any piano-solo edition, either for solo or synchronised presentation with the record detailed below for non-sync.
Non-Sync.—"Adagio," from the "Pathetique" (No. 6) Symphony. Tschaikowsky. Recorded on H.M.V. D.1190 by Albert Coates and Symphony Orchestra.
Lighting Effects.—Blendings of amber and crimson in deep tints.

"THE ONLY GIRL" (W. & F.)

Cert. U. 7,545 ft. Reg. No. F.886. Reviewed in *Kine.* June 22, 1933.
Publicity.—One 48-sheet, one 12-sheet two 6-sheets.
Stars.—Lilian Harvey, Charles Bayer.
Atmosphere.—Period comedy-romance of life at the French court.
Orchestra.—"L'Arlesienne." Suite. G. Bizet. (1st suite No. 2 Minuetto.) Played as an introductory entr'acte only. (Boosey-Hawkes.)
Organ.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, for either solo or synchronised presentation with record, as detailed below for non-sync, and presented as above.
Non-Sync.—"L'Arlesienne." Suite. G. Bizet. Recorded on H.M.V. D.1802 by Stokowski and the Philadelphia Symphony Orchestra, presented as an introductory entr'acte only.
Lighting Effects.—Blendings of light pink and pale blue.

"NO FUNNY BUSINESS" (U.A.)

Cert. A.—6,863 ft. Reg. No. Br.8572. Reviewed in *Kine.* April 6, 1933.
Publicity.—One 12-sheet, one 6-sheet.
Stars.—Gertrude Lawrence, Laurence Oliver.
Atmosphere.—A complicated matrimonial comedy.
Orchestra.—Excerpts from the "Belle of New York." Kerker. (Ascherberg, Hopwood and Crew.) Selection. Including "When We Are Married," and the "finale."
Organ.—As orchestra, with adaptation from the piano-solo copy only, either for solo or synchronised presentation. Solo interlude only is suggested, as only military band recording is available.
Non-Sync.—The *second* half of the records of the "Belle of New York." Selection. Recorded either by the H.M. Grenadier Guards Band on Columbia D.B.9192; or Vocal Gems from the same musical comedy, recorded on Columbia D.B.9923 by the Columbia Light Opera Company.
Lighting Effects. — Blending of the brightest colours in fading sequence.

"CLEANING UP" (British Lion)

Cert. U. 6,314 ft. Reg. No. Br.8729. Reviewed in *Kine.* May 11, 1933.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Stars.—George Gee, Betty Astell, Davy Burnaby.
Atmosphere.—Farcical irresponsible comedy of a son of the nobility and his adventures as a canvasser.
Orchestra.—Medley of modern dance tunes—such as—"We'll Find the Sunny Side Together" (foxtrot), "If You Say Yes, Cherie" (valse song), "Yodel-o-de-ay" (foxtrot). Peter Maurice and Co.'s latest publications.
Organ.—As orchestra, with adaptation from professional vocal and piano copies for solo presentation, and from piano-conductor copies of above orchestrations when synhronisation with records detailed below for non-sync. are presented.
Non-Sync.—Medley of modern dance tunes—such as "If You'll Say Yes, Cherie," valse, and "There's a Cabin in the Pines," foxtrot, both on H.M.V. B.6379, recorded by Ray Noble and his Orchestra.
Lighting Effects.—Blending of bright colours in varied and contrasting sequence.

"ANN CARVER'S PROFESSION" (U.A.)

Cert.— A. 6,254 ft. Reg. No. F.8962. Reviewed in *Kine.* July 28, 1933.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Star.—Fay Wray.
Atmosphere.—Marital drama, the story of a modern Portia, who, in defending her own husband from a serious charge, realises that woman's place and happiness lie in the home.
Orchestra.—"Home, Sweet Home," orchestral accompaniment to either vocalist or record. (Boosey-Hawkes.) Presented as an introductory interlude only.
Organ.—As orchestra.
Non-Sync.—"Home, Sweet Home." Recorded on Columbia P.D.X.339 by Dame Clara Butt (contralto), Columbia D.B.2649 by Greville Instrumental Trio, or Columbia D.B.101 by the Sheffield Orpheus Male Choir.
Lighting Effects.—Blendings of violet and two shades of blue.

"FACING THE MUSIC" (Wardour)

Cert. A. 6,254 ft. Reg. No. F.8962. Reviewed in *Kine.* June 15, 1933.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Star.—Stanley Lupino.
Atmosphere.—Comedy, with operatic musical interpolations of "Faust."
Orchestra.—"Faust." Fantasia. (Modern syncopated arrangement.) (Lawrence Wright.)
Organ.—As orchestra, with adaptation from the piano-conductor copy of above orchestration.
Non-Sync.—Medley of up-to-date dance numbers from library.
Lighting Effects.—Blending of bright colours in fading sequence.

"THE LOVE WAGER" (Paramount)

Cert. U. 5,802 ft. Reg. No. Br.8890. Reviewed in *Kine.* June 22, 1933.
Publicity.—One 6-sheet.
Stars.—Pat Paterson, Frank Stanmore.
Atmosphere.—A romance of London life, depicting the love of an army general's son for a shop-girl.
Orchestra.—"Sanctuary of the Heart." Ketelbey. (Bosworth.)
Organ.—As orchestra, with adaptation from the piano-solo copy only for solo presentation, but using the piano-conductor copy of the above orchestration for synchronisation with record, as detailed below for non-sync.
Non-Sync.—"Sanctuary of the Heart." Ketelbey. Recorded on Columbia D.B.9405 by the Composer and his Concert Orchestra
Lighting Effects.—Blendings of blue in two shades, violet and mauve, in fading sequence.

"BETWEEN FIGHTING MEN" (Gaumont-Ideal)

Cert. U. 5,408 ft. Reg. No. F.8893. Reviewed in *Kine.* July 20, 1933.
Star.—Ken Maynard.
Atmosphere.—Conventional Western drama of romance and rough stuff, with a thrilling and dramatic climax.
Orchestra.—Any popular standard overture—such as "Raymond." Thomas. (Boosey-Hawkes.)
Organ.—As orchestra, with adaptation from any piano-solo edition, but if synchronising with record use new edition of piano-conductor copy of above orchestration, as detailed orchestration is shown.
Non-Sync.—Any popular standard overture, such as "Raymond." Thomas. Recorded on Columbia D.X.104 by Percy Pitt and Symphony Orchestra.

(Continued at foot of next column.)

Lighting Effects.—Blending of blue and mauve for andante sections and red for finale "allegro" section.

"STOLEN NECKLACE" (Warner)

Cert. A. 4,444 ft. Reg. No. Br.8478. Reviewed in *Kine.* March 2, 1933.
Publicity.—One 6-sheet.
Star.—Jean Marion.
Atmosphere.—A fantastic drama of Oriental sequences in Chinese setting.
Orchestra.—"In a Chinese Temple Garden." Fantastic. Ketelbey. (Bosworth.)
Organ.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo or synchronisation with record, as detailed below for non-sync.
Non-Sync.—"In a Chinese Temple Garden," Ketelbey. Recorded on H.M.V. C.1504 by the International Concert Orchestra.
Lighting Effects.—Blending of yellow, deep orange and purple in fading sequence.

Solo Organ Interlude—No. XVIII.

A Colour Symphony

HAMILTON WILDING'S OFFERING

A Ten Minute Item

THIS week's organ interlude is from a prominent provincial organist, A. Hamilton Wilding, who was trained in the Trinity and Royal Colleges, London, and a pupil and assistant of Dr. Tootell at the Marble Arch Pavilion, W. His first solo appointment in the kinema was at the Opera House, Kirkcaldy, in 1925 (incidentally, the first organ installation in Scotland). An appointment as musical director and organist at the Strand Kinema, Douglas, I. of M., followed, lasting five years. A short period at the Rivoli, St. Helens, Lancs, preceded his present appointment at the Waterloo, Blackpool.

A glance at the interlude will show that while simple in construction with effective short slide captions, it contains popular musical items and should be of general interest and be suitable for any class of audience. It will, of course, be realised that lighting effects are an absolute necessity in this case to suit each number presented. The time of the interlude is from 10 to 12 minutes.

A COLOUR SYMPHONY

No.	Caption.	Music.
1	We start this kaleidoscope with the obvious.	"White Horse Inn" March Song. (Chappell and Co.)
2	You are all familiar with the "Student Prince."	"Golden Days," from the "Student Prince." (Chappell and Co.) Vocal record. Columbia D.B. 3903. Allan Prior and Herbert Waterons.
3	Do you remember this waltz from "The Pink Lady?"	"The Pink Lady" Waltz. (Chappell and Co.)
4	What a change! "Do you know this girl?"	"Girl in the Little Green Hat." (Chappell and Co.) Vocal record. Columbia D.B.
6	Am I blue? "It sounds like it."	Any blues, such as "Patrol Wagon." Record H.M.V. B. 6377. Allan and his orchestra.
6	This is a delicate contrast.	"Where the wild, wild roses bloom." (Lawrence Wright.)
7	"Let's all sing like the birdies sing."	"A Brown Bird Singing." (Chappell and Co.) Vocal record by Webster Booth. H.M.V. B. 3319.
8	Could we conclude with anything more appropriate than	"There's a rainbow round my shoulder." (Francis, Day and Hunter.)

"DINNER AT EIGHT"

HOW IT IS PROJECTED AT THE PALACE

One occasionally hears comments regarding the excellent picture and sound to be seen and heard at the Palace Theatre, Shaftesbury Avenue, W.C.2. At the invitation of Stanley Perry, who is responsible on behalf of M-G-M for the projection there, I went along to inquire into the why and wherefore.

The Palace Theatre, in its Edwardian stateliness, always seems in strong distinction to the modern kinema. It was, however, the technical aspects of projection in which I was more interested, and in this respect the Palace is undoubtedly a triumph for the old-time theatre over the super-kinema of to-day. Whether by design or accident—for the science of acoustics was far less advanced when the Palace was built than it is to-day—the architects of these theatres achieved remarkably good acoustics, as I can vouch for from personal experience in the equipping of such theatres with sound.

Box Difficulties

From the point of view of the kinematograph engineer, the operating box of the Palace is—again I speak from experience—one of the worst conceivable. Although the rake is not excessive, the projectors have to be raised a considerable height from the floor, in which position they immediately foul two girders projecting from the ceiling, which means that practically any type of lamphouse has to be specially cut down to clear.

The projectors are of the latest model Ross, with rear shutters, and are fitted with Ross D.P.L. 4¼ in. lenses and type B high-intensity arcs, one of which just clears the roof, while the other has had to be cut down. Possibly the steadiness of the light is improved by the fact that the arcs are run direct from 200 v. D.C. mains, through resistances, no motor-generator being installed. Their consumption is 70 a. at 52 arc volts; possibly the high arc voltage contributes to the efficiency secured.

The sound is by Western Electric 3 S.X. F.D. and N.S. equipment, with two 15b horns, each with a single unit. The non-sync. turntables are tucked away in what was once a projection room, on the dress circle level. The service engineer responsible is A. E. Lane.

I studied both picture and sound from various parts of the house. Even at the back of the amphitheatre (in less aristocratic halls "the gods"), high up above the projectors, and level with the spotlight gallery, sound was excellent, and the picture not at all foreshortened; no doubt the reason for this is to be found in the tilted screen and speakers. The dress circle provides ideal sound and vision, while even the front stalls have still pleasing sound.

It should, perhaps, be mentioned, that the picture I saw, "Dinner at Eight," was, like most M-G-M product, of the type to which good projection and sound reproduction could do full justice. The photography on the well-lit screen is positively stereoscopic, while the same quality is to be heard in the sound—a perspective which enables one almost to follow the actors' movements without watching the screen.

Projection Staff

The projection staff comprises: G. C. Bridgeland (chief), G. J. J. DeWan (late of the Adelphi), and J. Smart (late of the Regal, Marble Arch). The projection is, as mentioned, under the general supervision of Stanley Perry. The throw is 98 ft., and the picture width 17 ft.; the screen is a Transvox.

R. H. C.

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FIRST WIDE RANGE CONTRACT

W.E. at Leicester Square

It is announced that Western Electric have been given the order by Jack Buchanan to instal Wide Range in the Leicester Square Theatre. The installation was completed by Tuesday evening, in readiness for the première of "The Private Life of Henry VIII," the London Film Production, presented by United Artists. W.E.'s engineers have been working under great pressure to get the installation completed in time without any interruption of the previous programme.

The Leicester Square Theatre is the first in Europe to be equipped with Wide Range, and "The Private Life of Henry VIII" is the first picture to be given a public presentation over the Wide Range system in this hemisphere.

MUSICAL RIGHTS ABROAD

P.R.S. and New German Society

For the past two or three years there has been considerable friction in Germany regarding musical rights, two societies having been in existence, each issuing a separate licence. These were the G.E.M.A. and the G.D.T.

At a meeting held in Paris at the end of last month, at which the British Performing Rights Society was represented, it was announced that the two societies would henceforth work as one organisation, with the approval of the Nazi Government. Its new title is to be Stagma (Staatliche Genehmigte. Gesellschaft zur Verwertung Musikalischer Urheberrechte).

The P.R.S. and Stagma have reciprocal contracts regarding musical rights.

The P.R.S. has also a unilateral contract with the Belgian N.A.V.E.A. (Nationale Vereenigung voor Autorsrecht).

A Musical Cocktail Party

The Organ Interlude set out below is one of the lighter efforts of Howard Jennings of the Paignton Palladium, whose Interlude "Around the World of Music" appeared in the *Kine.* of September 7.

Slide No.	Caption.	Music.
1.	(Title) A COCKTAIL PARTY.	"Jolly Good Company."
2.	(In the form of an invitation card). Howard D. Jennings requests the pleasure of the company of Mr. and Mrs. Audience at his Cocktail Party now to be held at the "Palladium" Cinema.	Do.
3.	First we have to mix our cocktails. We start with just a spot of Scotch.	8 Bars of "Auld Lang Syne," then "Loch Lomond."
4.	Next add something bitter and something sweet: Waltz from "BITTER SWEET."	"I'll see you again" from "Bitter Sweet."
5.	Then a drop of something sharp.	Polonaise in A (Chopin).
5.	A dash of something hot.	Any Fox-Trot.
7.	Then another dash of something soft and mellow.	"Liebestraume" (Liszt).
8.	Shake it up well and put a cherry on top. "CHERRY RIPE."	"Cherry Ripe."
9.	And now, "DRINK BROTHERS, DRINK."	"Drink Brothers, Drink."
10.	But don't drink too many, or you may find yourselves in this condition. (Comedy Slide essential).	Burlesque "Sweet Adeline."
11.	Before we break up the party, here's a toast to the man who invented Cocktails.	"He's a Jolly Good Fellow."

RUSSIA'S RAW STOCK

A PRODUCT OF SOVIET FACTORIES

WHEN, a few years ago, Russia decided upon the employment of film as propaganda, and equipped travelling kinemas to provide instruction for distant villages within the Soviet borders, one of the difficulties was the provision of film stock.

All stock had to be purchased from abroad, and purchases abroad were prejudicial to Russia's economic interests. It was therefore decided to erect raw stock factories for making celluloid and coat it with emulsion.

A. E. Shorin, research head of the Soviet State Laboratories, who has been spending two months in America and has returned on the *Olympic*, explained in an interview the task upon which Russia has been engaged.

Shorin said four plants in the Soviet Union were producing equipment as a further step in making the film industry there self-sustaining.

Film manufacturers in other countries, he said, need have no fear of competition from Russia in this product, as the enterprise is being undertaken to take care of requirements at home alone.

Russia intends to go into production more extensively than ever, with plans set for more than 200 features for the coming year.

There are 30,000 places in Russia equipped to show films, and the demand for pictures, he asserted, is terrific. "There is no such thing as an empty picture house or an empty seat in Russia."

Attendance figures for 1932 and 1916 were given by Shorin as 1,000,000,000 and 180,000.

One of the production problems facing Russia, Shorin said, is a choice between 35 mm. and 16 mm. film.

"This question," he said, "is of enormous interest to the U.S.S.R., inasmuch as we are now on the point of developing a wide network of theatres in villages and small towns. The introduction of the narrow film will enable us to economise greatly."

He expressed the opinion that all Russian product will be filmed on 35 mm. stock and then scaled down to 16 mm. for the use of small places with limited financial resources.

Shorin is the inventor of the sound track employed in Soviet pictures. His equipment permits the use of either variable density or variable area.

WIDE RANGE REFINEMENTS

(Continued from page 51)

shown that the new lens produces a negligible amount of axial chromatic aberration.

Reproducing "Wide Range"

For the reproduction of the new recording some minor amendments and additions to existing projector systems are involved, but here again, no radical or revolutionary change is necessitated.

The familiar flat gate with a pressure pad consisting of two steel skates which at present forms part of the standard 1.A. sound unit in the Western Electric sound system is replaced by a curved gate. A light but even tension on the film holds it against this gate without the necessity of using any pressure pad.

The addition of this gate does not involve the scrapping of existing 1.A. sound-heads, since all can be modified to take the new unit, together with a new sound sprocket, which is fitted to the 707 drive. These two additions have the effect of considerably reducing "flutter."

The present photo-electric cell amplifier also requires slight modification.

"Tweeters" and "Wuffers"

The only other noteworthy changes occur in the loudspeaker systems. Here, two new types of loudspeakers are introduced. The logarithmic horns at present used in standard Western Electric systems are still retained, but since they cut off at the extreme ends the frequency range which it is desired to cover, additional speakers are introduced. For the very low frequencies cone type speakers similar to the usual dynamic instruments are employed. These are mounted on a heavy baffle, rectangular in shape, which rests on the stage floor

The cones are placed near the base of the baffle, so that the stage floor can also be made to act as an integral part. To handle the higher extension of the frequency band, Western Electric have designed a specially small horn, which receives only the high frequencies from the system. This small receiver has a frequency range of from 3,000 to approximately 10,000 cycles.

These two innovations in the loudspeaker systems have been described in lighter vein as the "Tweeter" and "Wuffer" of the sound system. "Tweeter" employs a very small horn, and, in miniature, a receiver similar in appearance to the present Western Electric 555.

Kinemas Planned

SUPER FOR TUNBRIDGE WELLS

Odeons for Welling, Bognor and Oldbury—County Cinemas' Southampton Scheme—Glasgow News Theatre

A SCHEME is afoot for the erection of a large super kinema in Tunbridge Wells at the junction of Mount Pleasant and Church Roads, a site recently acquired by J. O. Fairbrother, of Tunbridge Wells.

Plans have been drawn by A. S. Killby, of High Street, Tunbridge Wells, and Bush Lane House, Cannon Street, E.C.4

A 2,000-capacity house is schemed, together with palm court, shops and garage. An impressive front of imitation Portland stone is planned.

Oscar Deutsch's Plans

Plans are to be drawn by George Coles, F.R.I.B.A., for a super in Welling, Kent, under a scheme promoted by Oscar Deutsch. The site is a central one, and includes a car park and shops.

Plans have been approved for a new Odeon kinema in London Road, Bognor Regis, for Oscar Deutsch. The new building will provide seating accommodation for about 918 persons.

Oscar Deutsch is also promoting a new enterprise at Oldbury. The site is on the Wolverhampton Road, and plans of the proposed theatre have already been approved by the Town Council.

County Cinemas at Southampton

County Cinemas, Ltd., are to control the new Regal, which is about to be built in Southampton on the sites of the Alexandra Picture House and Scullards Hotel. It is to have a 2,000 capacity and a huge stage, an organ, and an underground café.

Bournemouth Alterations

Plans submitted by L. Morris for alterations at the Astoria, Christchurch Road, Pokesdown, have been passed by Bournemouth Corporation.

Liskeard Project

The plans for a 600-capacity kinema at the corner of West Street and the Parade, Liskeard, provide for a kinema on London lines. It is to have a portico entrance and a large crush hall. Vanstone and Taylor have prepared the plans at the instance of G. M. and P. D. Morcom, of Liskeard.

Romiley 1,000-seater

Plans for a 1,000-seater at the corner of Sandy Lane and Compstall Road, Romiley, three miles from Stockport, are being prepared by Albert Winstanley, 11, Gt. Ducie Street, Manchester. A cafe to accommodate 60 is included in the scheme.

Doncaster Demolition Begun

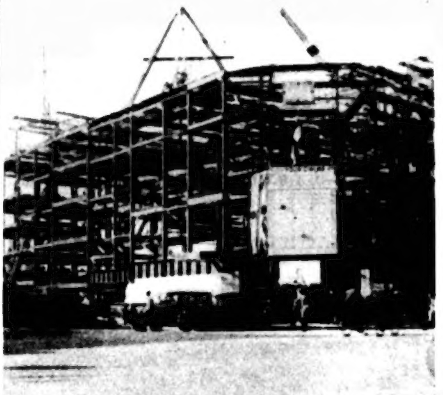
Demolition has begun in Doncaster in preparation for the new Gaumont-British theatre to be erected at the corner of Thorne Road and Hallgate. McLaughlin and Harvey are the contractors.

Pyramid, Sale, Sub-contracts

Among the placed sub-contracts of the Pyramid, Sale, Manchester, are those with Henry Hargreaves and Sons, Bury, for ventilation; Lamson Pneumatic Tube Co., 132, Cheapside, E.C., for vacuum cleaners; Hill and Son and Norman and Beard, Ltd., 159, Wardour Street, for the organ.

Hull Regal Progressing

Hull's latest kinema building, the Regal, situated in Ferensway, is steadily making progress. The foundations are now completed, and the steel work is nearing completion A huge chart in the front of the building shows the progress of the work day by day. It is hoped that the kinema will be opened in the early part of March, 1934. The Regal is owned by the City and Suburban Kinemas, Ltd.



Shepton Mallet Scheme

A start will be made shortly in the erection of a super kinema at Shepton Mallet on a site next to the Hodder's Garage for the A. Austin Pilkinton Theatres Circuit. The architects for the building are Satchwell and Roberts, LL.R.I.B.A., of 6, New Street, Birmingham.

Buxton Hotel Kinema

Plans for the reconstruction of the Crescent Hotel, Buxton, as an entertainment house with a thousand-seat kinema have been taken over by British Capital Trust, Ltd. The architects are Longdon and Venables, F./L.R.I.B.A., 20, Stafford Street, Hanley, Staffs.

News Theatre for Glasgow

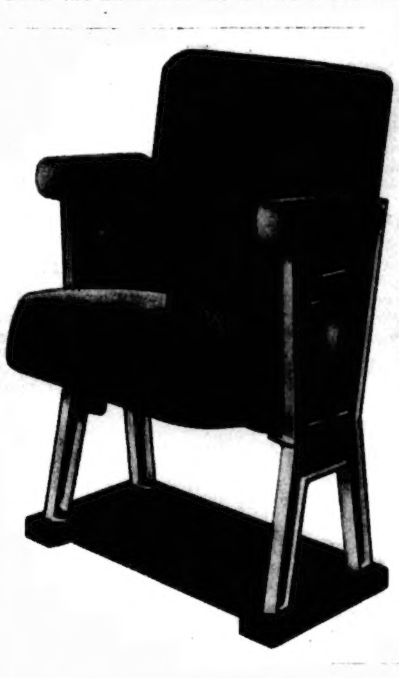
Negotiations are proceeding which, if successful, will bring another railway-station news-film theatre into existence. At Glasgow, British News Theatres, Ltd., is sponsoring a 200 capacity kinema on the lines of that existing at Victoria in London, and Alister MacDonald is to be the architect. If the plan goes forward as planned, it is expected to be completed in about six months.

THE CHATTAN SEAT STANDARD

A Perfectly Balanced Tip-Up

Considerable improvement in the mechanism of the self-tipping seats now universally fitted in all theatres and kinemas is the subject of a recent invention.

Until the advent of the talkies a seat that could be relied upon to tip as soon as the occupant stood up was all that mattered; the violence of the tip and the resultant noise were of no particular moment.



The illustration above shows the delicate balance of the Chattan seat, set in position with a 1 lb. weight

As soon, however, as silence in the auditorium became a factor in the enjoyment of the programme "seat noise" had to be eliminated—if possible.

Mitchell, Russell and Co., Ltd., Chattan Foundry, Bonnybridge, Scotland, have long specialised in the design and production of theatre seat standards, and for some time past have devoted considerable attention to improvements in the mechanism of theatre seats. In the "Chattan Patent Tip-up Seat" they now offer a design of seat standards and brackets which, in the finished seat, are no dearer than the usual weight- or spring-operated designs, but they are gentle in action to a remarkable degree and absolutely silent.

The gentleness of the tipping action entirely avoids the very prevalent complaint of loosened screw fastenings caused by violent tipping. An actual test has been carried out whereby a series of seats have been tipped continually for a period equivalent to eight years' use without drawing or slackening up a single screw either in the seat, back, or the standards.

The patented design also offers other important advantages. As the standards are made without the usual cast-in steel pins, the trouble which frequently arises from the pins getting damaged in transit is entirely avoided, and as the seat swings freely in slots in the standards the possibility of the brackets binding on pins which are out of alignment is entirely eliminated. This advantage also applies where seats are arranged in curved rows, as it is no longer necessary to set the pins to bring them into line before the seats will operate freely on them.

The effort needed to tilt the seat down before sitting on it is negligible: actually, the seats can be held down in the horizontal position by a weight of less than 1 lb. and still give a certain tip-up action as soon as this weight is removed.

Samples of finished seats made up with the "Chattan" patent standards and brackets can be seen at the London showrooms of Mitchell, Russell and Co., Ltd., 28, Berners Street, W.1; at their Glasgow showrooms, 13, Dixon Street, and at the head office in Bonnybridge, Scotland.

Mitchell, Russell and Co., Ltd., are able to give prompt delivery of both end and centre seat standards of their own registered designs made to take the new automatic device.

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Guild Activities

MANCHESTER DANCE

Leeds and Sheffield Meetings

MANCHESTER Court of the Guild of British Kinema Projectionists and Technicians, which is one of the strongest courts in the country, held its Annual Dinner and Dance at the Piccadilly P.T. Restaurant, Manchester, on Tuesday night. An excellent programme was arranged by the Court's officers. Dennis D. Brown (Victoria Kinema, Blackley) announces that the monthly meeting of the Court will be held at the Corona Kinema, Gorton, Manchester, at 11.15 a.m. on Sunday, November 5, when Mr. Crowhurst, district engineer for British Acoustic, will lecture on that type of apparatus, consent having been given by the Gaumont-British Co.

Preston sub-court will hold its next meeting at the Golden Cross Hotel, Preston, on Sunday, November 12. On this occasion, a lecture on "Electrical Phenomena" will be given by A. Buckley, of the Leeds Court of the Guild.

Leeds Lecture

On Sunday last, October 22, the Leeds court held its usual monthly meeting at Whitelock's Rooms, Briggate. After the usual business had been disposed of, a most interesting lecture on "Theatre Heating and Ventilation" was given by J. Brown, House Engineer of the Paramount, Leeds.

The lecturer treated his subject in masterly style, explaining in detail the complete functioning of the modern air purifying plant, and dealt with all types of ventilation.

Heating and refrigeration were thoroughly treated, and at the conclusion, the lecturer was heartily thanked by the members present.

THE BEAUTY OF LIGHT

No one with interest in decorative lighting can fail to find pleasure and profit in three recent publications from Troughton and Young, the well-known electrical contractors and engineers, of 143, Knightsbridge.

The most imposing of the three, bound in a cover of silver and green, illustrates various forms of decorative lighting units, each numbered and described. Ceiling and wall designs in bulb and strip lighting are included.

A further illustrated booklet shows the uses to which Ultralux lighting may be put, and a third booklet, "The Engineering of Light," gives examples of electrical installation carried out by the company in various large buildings. The illustrations are models of efficiency and symmetry.

From the Editor's Letter Bag

SERVICING IN INDIA

My attention has been drawn to a statement in your supplement dated September 14 that no proper service arrangement exists in India, except for W.E., RCA and B.T.-H. equipments. This statement is not correct: I have here the oldest and still the largest organisation of its kind in the country, and any equipment sold by me is properly and efficiently serviced. I introduced RCA into this country, but have recently made arrangements to put on the Indian market an entirely British-made article which I consider the best of its kind and the success of which is assured.

Amongst the projectors in use in India the name of Ross should be included. I have sold a number of these very fine machines, and my own theatres, which are recognised as the finest in India, use them.

A. HAGUE.

Pathe Building,
Ballard Estate,
Bombay.

A. O. GIBBONS, LTD.

A. O. Gibbons, Ltd., the illumination engineers, have moved to 16, Carlisle Street, Dean Street, W.1. Telephone Gerrard 2128.

Mr. Gibbons, the managing director of the firm, states that he has secured the services of E. W. Harris, late of Digbys, on the board.

PROJECTIONISTS' PRODUCTION CO.

Ernest Burdis, of North Shields, a professional projectionist, has formed a local company for the furtherance of film production by amateurs. He is personally working with 9.5 mm. film and has collected a number of films of North Country interest which he shows to friends in what is probably the smallest kinema in the country. He has erected his "kinema" on a building site near to his home, and in it 12 patrons cause a crush.

BRIGHT IDEAS

A prize of 5/- has been awarded to W. Wild, Albion Super Cinema, Castleford, for the Bright Idea printed in last week's issue.

a Carbon tip
USE ONLY
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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Oct.	25	Night Flight	All Star Cast	M-G-M	Palace	11
„	„	25	My Woman	Helen Twelvetrees	Columbia	Cambridge	8.45
„	„	25	Her Imaginary Lover	Laura La Plante	First National	Cambridge	3
Thur.,	„	26	Beauty	Madge Evans	M-G-M	Palace	11
„	„	26	Strike It Rich	——	British Lion	Cambridge	8.45
Fri.,	„	27	Bombshell	Jean Harlow	M-G-M	Palace	11
„	„	27	Police Car 17	Tim McCoy	Columbia	Cambridge	3
„	„	27	The Thrill Hunter	Buck Jones	Columbia	Cambridge	3
„	„	27	Enemy of the Police	John Stuart	Warner	Own Theatre	11
„	„	27	Smithy	Edmund Gwenn	Warner	Own Theatre	11
„	„	27	Love, Honour and Oh, Baby	Slim Summerville	Universal	Phoenix	3
„	„	27	Brief Moment	Carole Lombard	Columbia	Cambridge	8.45
„	„	27	Fear Ship	Edmund Willard	Paramount	Carlton	10.30
„	„	27	Paramount Pictorial	——	Paramount	Carlton	10.30
Mon.,	„	30	A Cuckoo in the Nest	Ralph Lynn	W. & F.	New Gallery	8.45
„	„	30	Love on Skis	——	British Lion	Cambridge	3
„	„	30	Flying Gloves; Movie Struck; March of Years, 1 and 2; Brother Could You Spare a Million; Whacks Museum; Stage Krazy; Who Said Weaker Sex; Out of the Ether; Mickey's Touchdown; Sandman Tales; What the Scotch Started; Krazy Spooks; The Entertainer; Morocco.	——	Columbia	Own Theatre	2.45
Tues.,	„	31	Bed of Roses	Constance Bennett	Radio	Prince Edward	8.45
„	„	31	Big Executive	Ricardo Cortez	Paramount	Carlton	10.30
„	„	31	Hollywood on Parade	——	Paramount	Carlton	10.30
„	„	31	Skyway; Song Birds	——	Pathe	Hippodrome	3
„	„	31	Shot in the Dark	O. B. Clarence	Radio	Cambridge	3
„	„	31	Laughs in the Law; Paul Revere, jun.; Buddy's Day Out; Rubinoff and His Orchestra.	——	Warner	Own Theatre	3
Wed.,	Nov.	1	One Man's Journey	Lionel Barrymore	Radio	Prince Edward	8.45
„	„	1	The Roof	Russell Thorndike	Radio	Cambridge	3
„	„	1	Saturday's Millions	Robert Young	Universal	Phoenix	3
Thur.,	„	2	I Adore You	Margot Grahame	Warner	Cambridge	3
„	„	2	The Man from Monterey	John Wayne	Warner	Cambridge	3
„	„	2	Ever in My Heart	Barbara Stanwyck	Warner	Cambridge	8.45
Fri.,	„	3	For Love of You	——	Sterling	Cambridge	8.45
„	„	3	The Kennel Murder Case	William Powell	Warner	Cambridge	3
Tues.,	„	7	Blind Adventure	Robert Armstrong	Radio	Prince Edward	3
„	„	7	The Deluge	Peggy Shannon	Radio	Prince Edward	8.45

BELFAST

Fri.,	Oct.	27	S.O.S. Iceberg	——	Universal	Imperial P.H.	10.45

BIRMINGHAM

Fri.,	Oct.	27	The Right to Live	David Burnaby	Fox	West End	10.30
Sun.,	„	29	A Southern Maid	Bebe Daniels	Wardour	Forum	3
Tues.,	„	31	The Jewel	Hugh Williams	Paramount	Futurist	10.30
„	„	31	Commissionaire	Sam Livesey	M-G-M	Scala	10.30
Wed.,	Nov.	1	Her Imaginary Lover	Laura La Plante	First National	Scala	10.30
„	„	1	Shot in the Dark	O. B. Clarence	Radio	Forum	11
„	„	1	Strike it Rich	——	British Lion	Futurist	10.30
Thur.,	„	2	Bed of Roses	Constance Bennett	Radio	Futurist	11
„	„	2	Beauty	Madge Evans	M-G-M	Scala	10.30
„	„	2	Love on Skis	——	British Lion	Forum	10.30

CARDIFF

Fri.,	Oct.	27	Broadway Singer	Claudette Colbert	Paramount	Capitol	10.30
„	„	27	My Weakness	Lilian Harvey	Fox	Empire	11
„	„	27	Laughter in the Air	Donna Damerel	Universal	New Imperial	11
Mon.,	„	30	The Solitaire Man	Herbert Marshall	M-G-M	Park Hall	11
Tues.,	„	31	Dangerous Age	Frankie Darro	First National	Park Hall	11
„	„	31	To the Last Man	Randolph Scott	Paramount	Capitol	11
„	„	31	The Trail Drive	Ken Maynard	Universal	Olympia	11
Wed.,	Nov.	1	Shot in the Dark	O. B. Clarence	Radio	Imperial	11
„	„	1	Cuckoo in the Nest	Ralph Lynn	W. & F.	Empire	11
Thur.,	„	2	Bed of Roses	Constance Bennett	Radio	Capitol	11

GLASGOW

Tues.,	Oct.	31	The Right to Live	David Burnaby	Fox	Savoy	10.45
„	„	31	The Important Witness	Noel Francis	Sterling	Playhouse	11
„	„	31	Ladies Must Love	June Knight	Universal	Picture House	11
Wed.,	Nov.	1	The Jewel	Hugh Williams	Paramount	Playhouse	11
„	„	1	The Solitaire Man	Herbert Marshall	M-G-M	La Scala	11
„	„	1	Cuckoo in the Nest	Ralph Lynn	W. & F.	Picture House	11
Thur.,	„	2	Dangerous Age	Frankie Darro	First National	Green's Playhouse	11

LEEDS

Fri.,	Oct.	27	The Jewel	Hugh Williams	Paramount	Paramount	10.45
Tues.,	„		Dangerous Age	Frankie Darro	First National	Rialto	11
„	„	31	A Southern Maid	Bebe Daniels	Wardour	Rialto	11
„	„	31	The Fear Ship	Edmund Willard	Paramount	Paramount	10.45
Wed.,	Nov.	1	Cuckoo in the Nest	Ralph Lynn	W. & F.	Scala	11
„	„	1	Shot in the Dark	O. B. Clarence	Radio	Tower	11
„	„	1	Strike it Rich	——	British Lion	Scala	11
„	„	1	Love, Honour and Oh Baby	Slim Summerville	Universal	Rialto	10.45
Thur.,	„	2	Bed of Roses	Constance Bennett	Radio	Rialto	11
„	„	2	Bombshell	Jean Harlow	M-G-M	Tower	11

LIVERPOOL

Fri.,	Oct.	27	To the Last Man	Randolph Scott	Paramount	Futurist	10.45
„	„	27	Berkeley Square	Leslie Howard	Fox	Trocadero	11
„	„	27	The Big Chance	——	Universal	Palais de Luxe	10.45
Tues.,	„	31	A Southern Maid	Bebe Daniels	Wardour	Forum	11
„	„	31	The Jewel	Hugh Williams	Paramount	Paramount	10.30
„	„	31	Night Flight	All Star Cast	M-G-M	Majestic	11
Wed.,	Nov.	1	Strike it Rich	——	British Lion	Palais de Luxe	11
Thur.,	„	2	Shot in the Dark	O. B. Clarence	Radio	Futurist	11
„	„	2	Love, Honour and Oh Baby	Slim Summerville	Universal	Palais de Luxe	10.45

MANCHESTER

Fri.,	Oct.	27	The Jewel	Hugh Williams	Paramount	Paramount	10.45
„	„	27	The Flaming Signal	——	Ben C. Gibbs	Deansgate P.H.	11
„	„	27	The Important Witness	Noel Francis	Sterling	Piccadilly	10.45
Tues.,	„	31	A Southern Maid	Bebe Daniels	Wardour	Theatre Royal	10.45
„	„	31	The Fear Ship	Edmund Willard	Paramount	Paramount	10.45
„	„	31	Love, Honour and Oh Baby	Slim Summerville	Universal	New Oxford	10.45
Wed.,	Nov.	1	Dangerous Age	Frankie Darro	First National	Deansgate P.H.	10.45
„	„	1	Shot in the Dark	O. B. Clarence	Radio	Theatre Royal	11
„	„	1	Bombshell	Jean Harlow	M-G-M	Market Street	10.45
Thur.,	„	2	Bed of Roses	Constance Bennett	Radio	Theatre Royal	11
„	„	2	Commissionaire	Sam Livesey	M-G-M	Market Street	10.45
„	„	2	Cuckoo in the Nest	Ralph Lynn	W. & F.	Piccadilly	10.45

NEWCASTLE

Fri.,	Oct.	27	Broadway Singer	Claudette Colbert	Paramount	Paramount	10.30
„	„	27	Ladies Must Love	June Knight	Universal	Queen's Hall	10.30
Tues.,	„	31	A Southern Maid	Bebe Daniels	Wardour	Grainger P.H.	10.30
„	„	31	To the Last Man	Randolph Scott	Paramount	Paramount	10.30
Wed.,	Nov.	1	The Right to Live	David Burnaby	Fox	Queen's Hall	10.30
„	„	1	The Important Witness	Noel Francis	Sterling	Stoll P.T.	10.30
Thur.,	„	2	Shot in the Dark	O. B. Clarence	Radio	Stoll P.T.	11

NOTTINGHAM

Fri.,	Oct.	27	To the Last Man	Randolph Scott	Paramount	Elite	10.45
Tues.,	„	31	Broadway Singer	Claudette Colbert	Paramount	Elite	10.45
Wed.,	Nov.	1	A Southern Maid	Bebe Daniels	Wardour	Scala	10.45
Thur.,	„	2	Shot in the Dark	O. B. Clarence	Radio	Scala	11

SHEFFIELD

Fri.,	Oct.	27	One Sunday Afternoon	Gary Cooper	Paramount	Central P.H.	10.45
„	„	27	Her Imaginary Lover	Laura La Plante	First National	Union Street	10.45
Tues.,	„	31	Broadway Singer	Claudette Colbert	Paramount	Central P.H.	10.45
„	„	31	Night Flight	All Star Cast	M-G-M	Cinema House	11
Wed.,	Nov.	1	A Southern Maid	Bebe Daniels	Wardour	Hippodrome	10.45

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SITUATIONS VACANT

REQUIRED, first-class Operator, provinces, invest £250-£300; references exchanged.—Write O., Box 487, Kinematograph Weekly.

WANTED for kinema shortly opening in North, first-class Operator, used to gas-engine plant; must invest £200 in company.—References, experience, first letter, to Box 391, Rays, Cecil Court, W.C.2.

WANTED, experienced Cinema Manager for the Midlands. Apply, giving references, age and salary required, Box No. Q.489, "Kinematograph Weekly."

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W. W. LLOYD, booking manager Northern combines 12 years, Rialto, Hull, and manager, Savoy, Hull, three years; expert showman; 1st and 2nd "Kine." winner 1933; control or work to instructions; anywhere; bonds, reference and reasonable wage.—317, Beverley Road, Hull. 'Phone: 198Y1.

MANAGER (38), three years last position, seeks post anywhere; the advertiser has eighteen years' experience, is well versed in every branch of the industry, and is a showman with ability; excellent testimonials; bond; moderate salary.—Manager, 11, Crendon Street, High Wycombe, Bucks.

MANAGER desires change, where initiative, showmanship and experience would be appreciated; at present engaged in London; good salary; go anywhere.—U., Box 467, Kinematograph Weekly.

MANAGER, reliable, "live-wire," keen showman and hard worker; experienced sole control booking, publicity, personnel, etc.; good appearance; excellent references.—Z., Box 472, Kinematograph Weekly.

CAPABLE Manager (30), life experience, efficient in every branch; booking, accounts, publicity, projection; fidelity bond.—Wilson, Dudley Road, Brigg

KINEMA VETERAN.—A. C. Clements seeks engagement, manager, circuit supervisor or any responsible position; a thoroughly experienced and reliable man (see testimonials); interview anywhere.—Address 79, St. Albans Road, Kingston-on-Thames.

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